PARCOURS DES MONDES 2023

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I live in Sydney, Australia. Due to my many travels, I work from a home office and Sydney warehouse rather than a permanent gallery. My schedule (apart from pandemic lockdowns) includes several trips to Papua New Guinea and various Pacific regions, with regular exhibitions in Australia and overseas. An avid field collector, I still greatly enjoy these Pacific odysseys and always come across some fine and interesting artworks. Having said that, old collections and small auctions within
Australia can also be a rich resource for artworks.

Photography: Jenni Carter

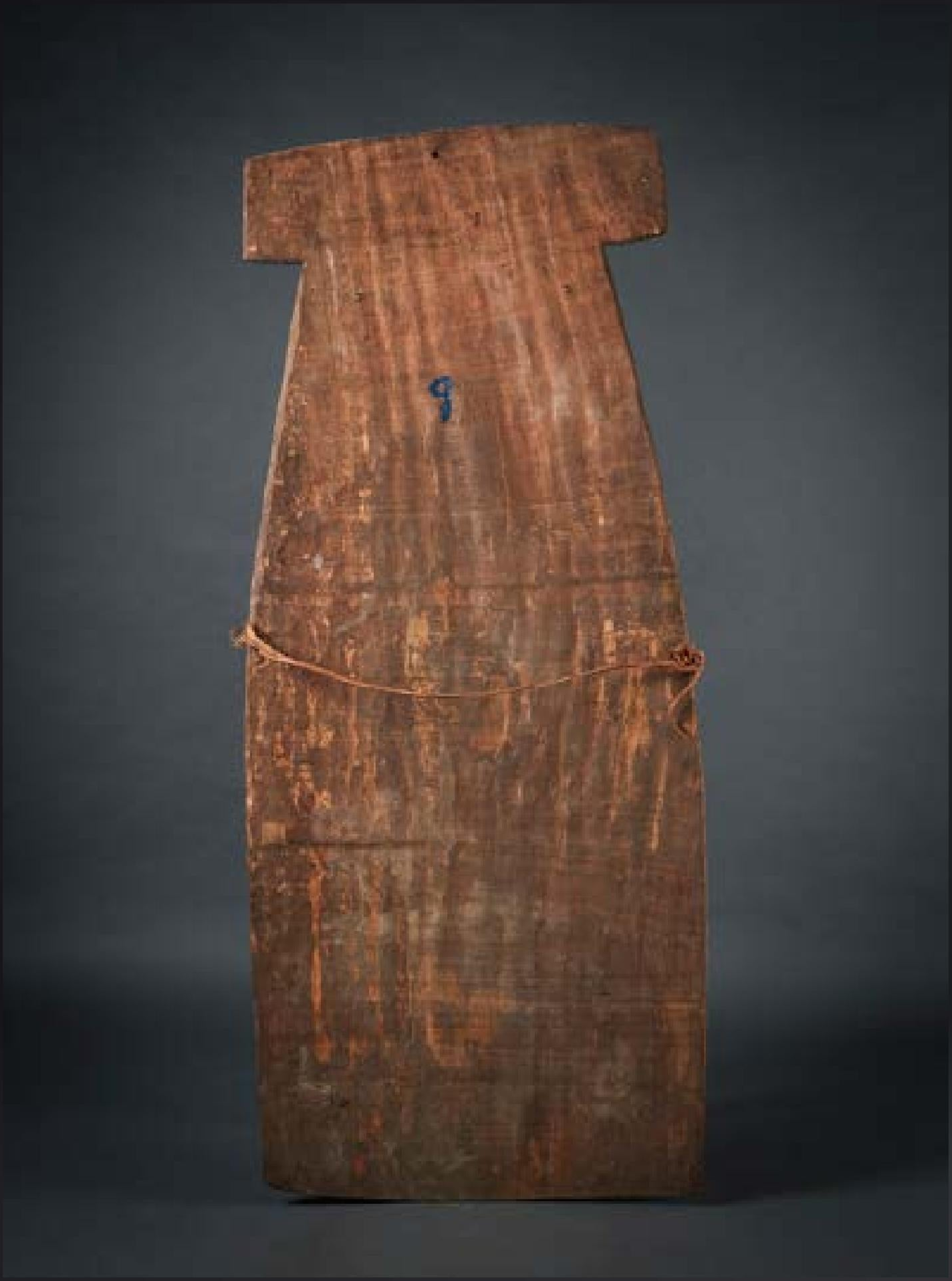
Design: The Grumpy Wombat

1. OLD Shield, Green River region. (Aba) Collected 1948.

This is a fine old shield, displaying the “floating” motifs so typical of Green River shields. The defining lines are carved out of the body of the shield in high relief, rather than into the shield - showing the great effort of the artist The design has an abstracted anthropomorpic image, possibly eyes at the top; and also other smaller images that could be human or animal. The edges show some wear and tear from use.

The German expeditions of 1910 and 1912 ventured far up the Sepik, and trade knives and axes became available. Kelm (1966 b) shows several similar shields from 1914 expedition., now in Museum fur Volkerkunde, Berlin.
The shield was collected by Pavel Rysavy in 1948, but would be at least 20 years older at the time. He went to PNG soon after the end of World War 2, and managed the Angoram sawmill. He returned to Australia in 1960 and left his artworks with a Czech friend in Melbourne, Oto Nekvapil. In 1969 it was acquired by Rad Joura, who owned it till his recent death.

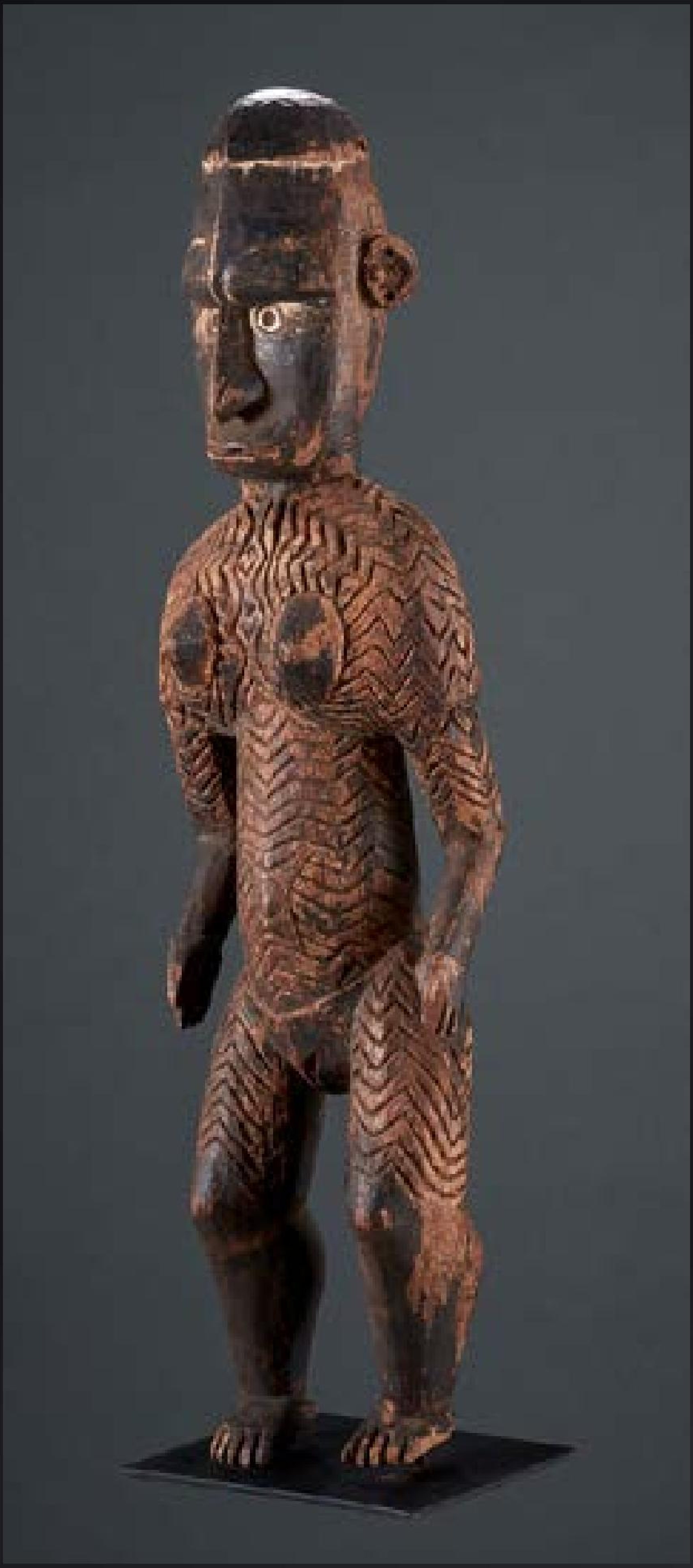
182 x 77 cm   € 12000



2. Female Ancestor Figure, Malu, Upper Sepik River, PNG. Early 20th Century.

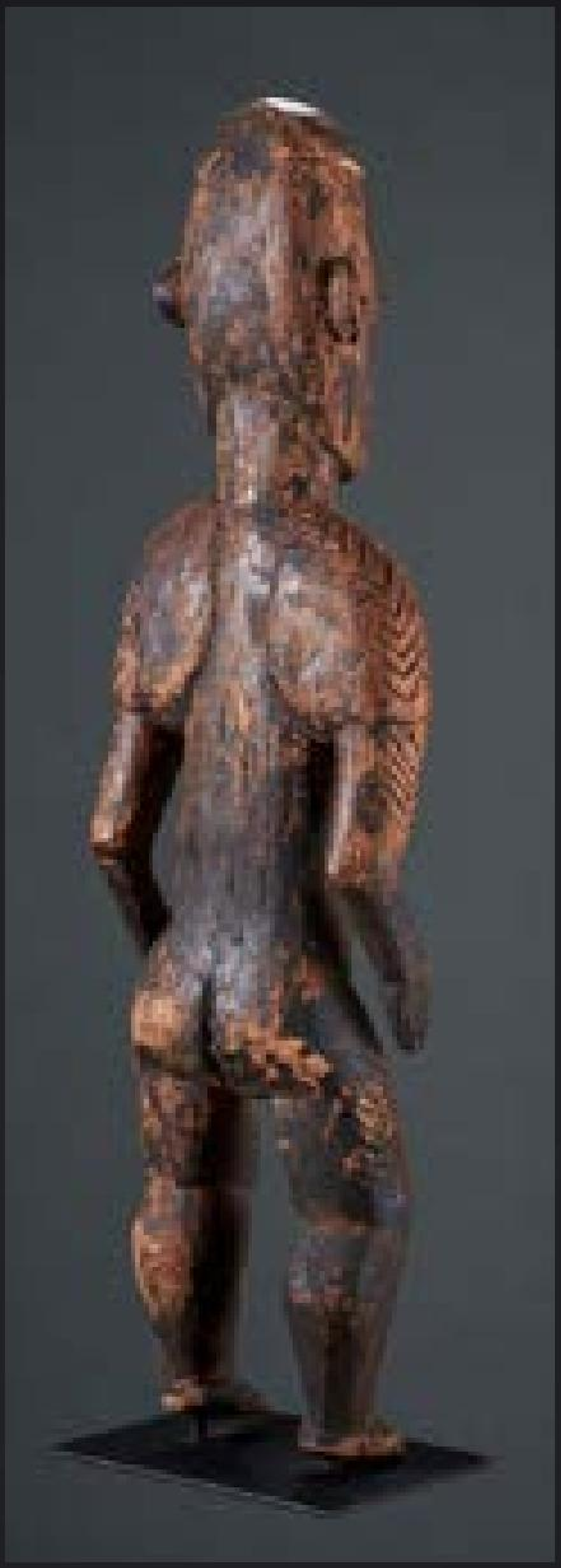
This strong female figure is from Malu village, of the Manambu culture, in the Upper Sepik River. The figure was carved to replace an ancient figure that left the village in the early 20th Century at the time the old village was situated among the swamps, south of the Sepik River. After the war, the village moved across the Sepik to its northern bank, and closer to small town of Ambunti.

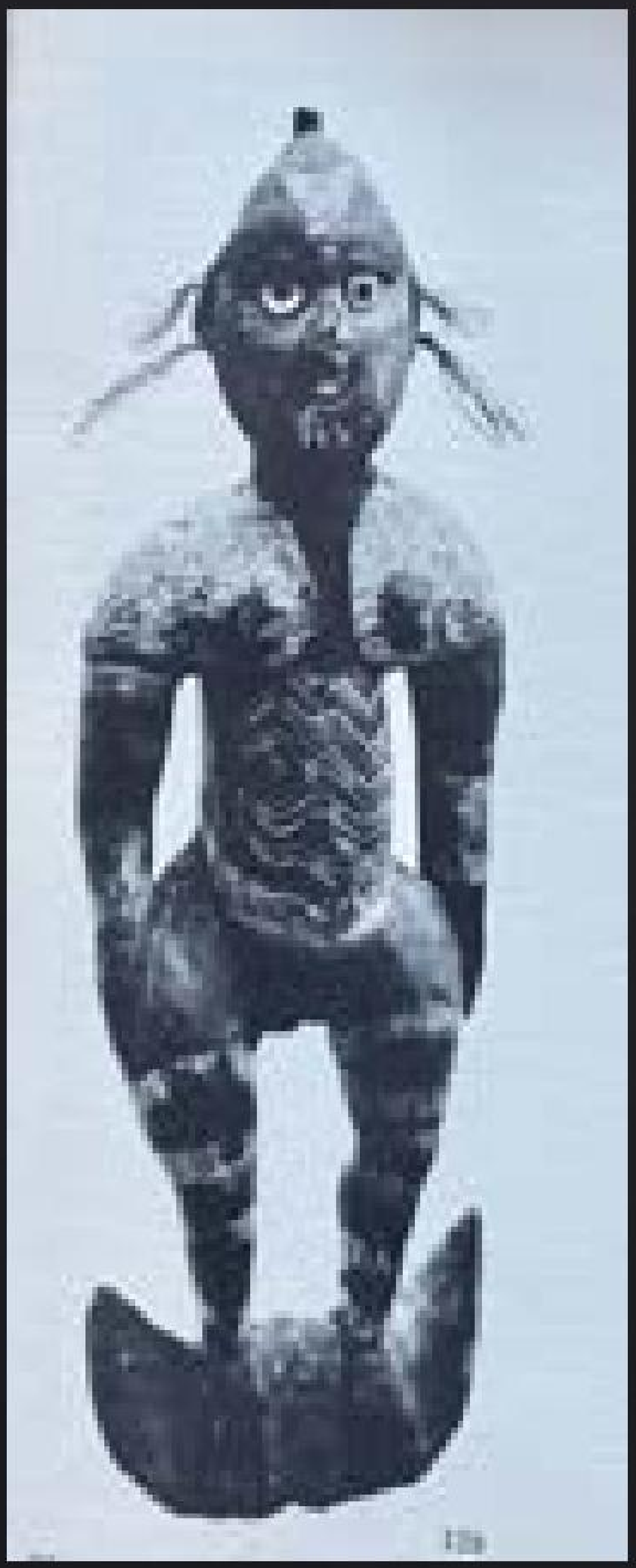
Culturally and linguistically the Malu people are closely related to their immediate easterly neighbours, the Iatmul, who are the largest and most powerful group of the Sepik River. Large figures are quite rare in these cultures; apart from large architectural carvings such as Haus Tambaran posts, their figurative work is more often found in food hooks and flute stoppers. The female figures tend to be rendered in an almost masculine fashion, with strong stance, knees slightly bent, arms apart, as if ready for movement. The head and face tend to be strong and bulky, almost aggressive. This is, in fact, a rendition of its protective power. The figures and food hooks are often covered in zig-zag motifs, one of the distinct features of Manambu design.
Collected by Barry Hoare in the 1960s, and taken to Australia when he departed Papua New Guinea in 1973.
Ex-Radomir Joura collection, Sydney.



101 x 28 x 15 cm

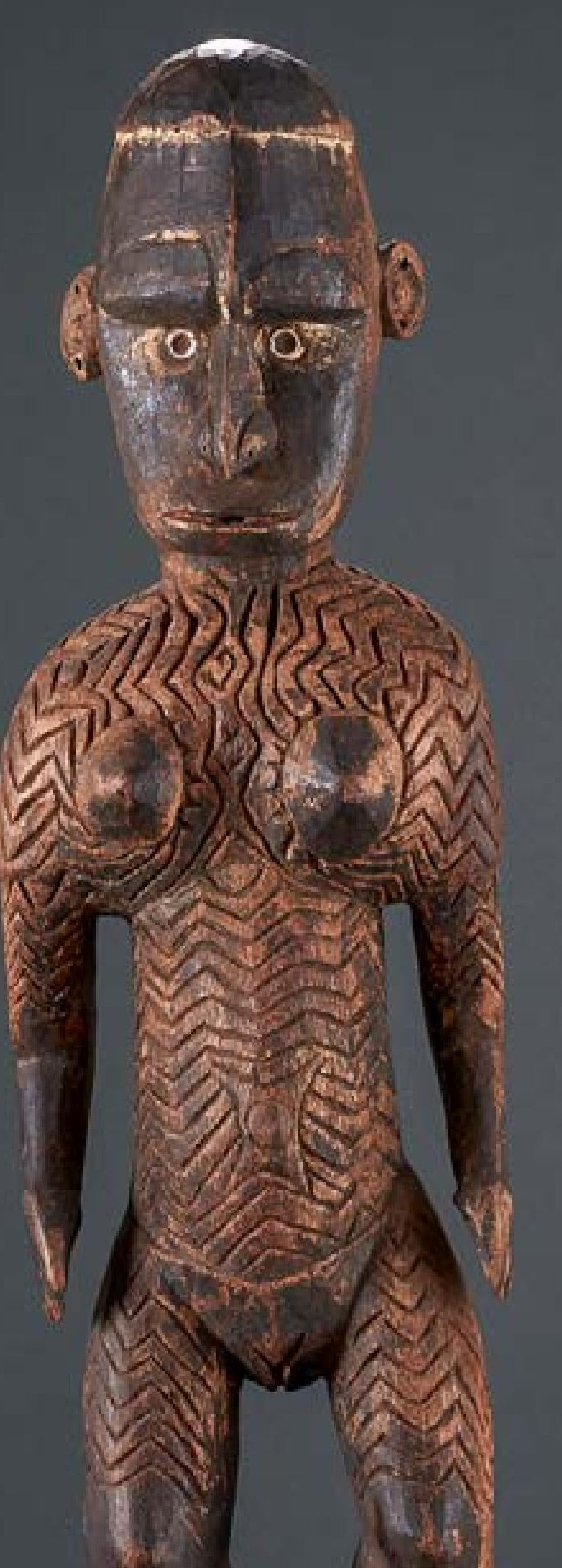
€ 16000





Manambu suspension hook, 71cm high.
The body is covered in zig-zag designs.
Peabody Museum, New Haven, USA
Collected by J.W.M. Whiting 1936-37

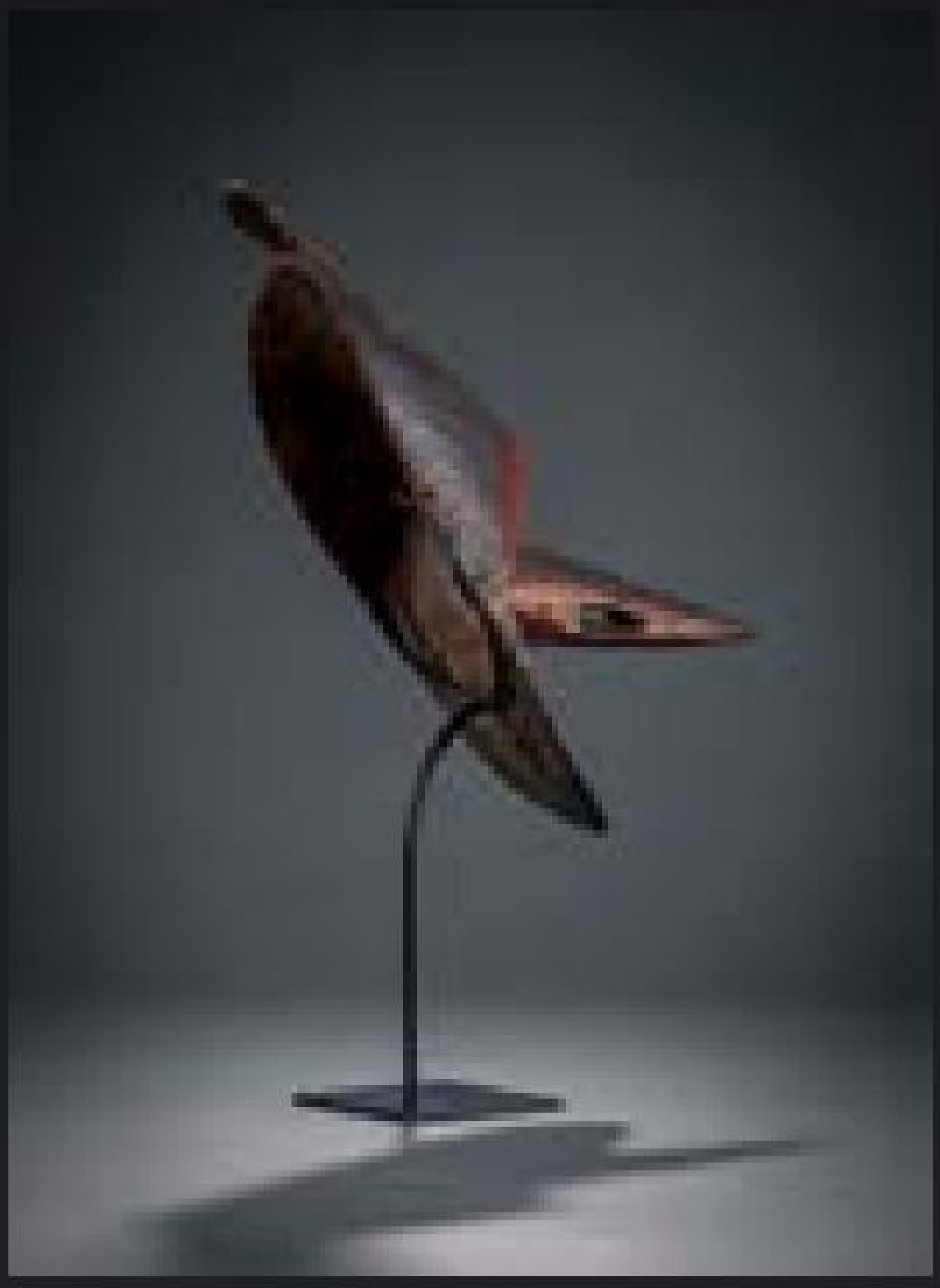
Manambu sacred water drum, private collection, PNG.
Largely covered in deep zig-zag designs.
Photo: Douglas Newton, “Crocodile and Cassowary” 1971

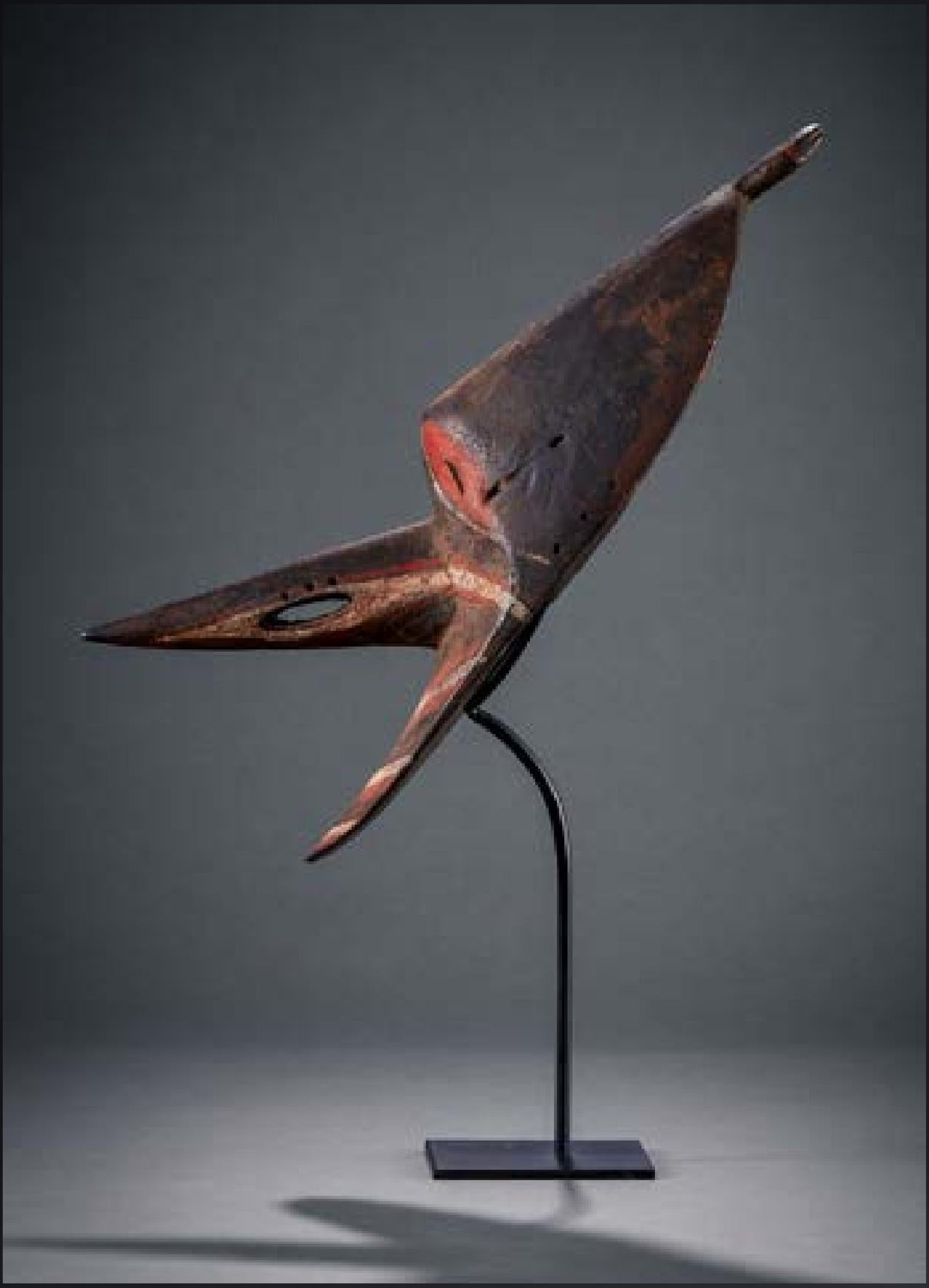


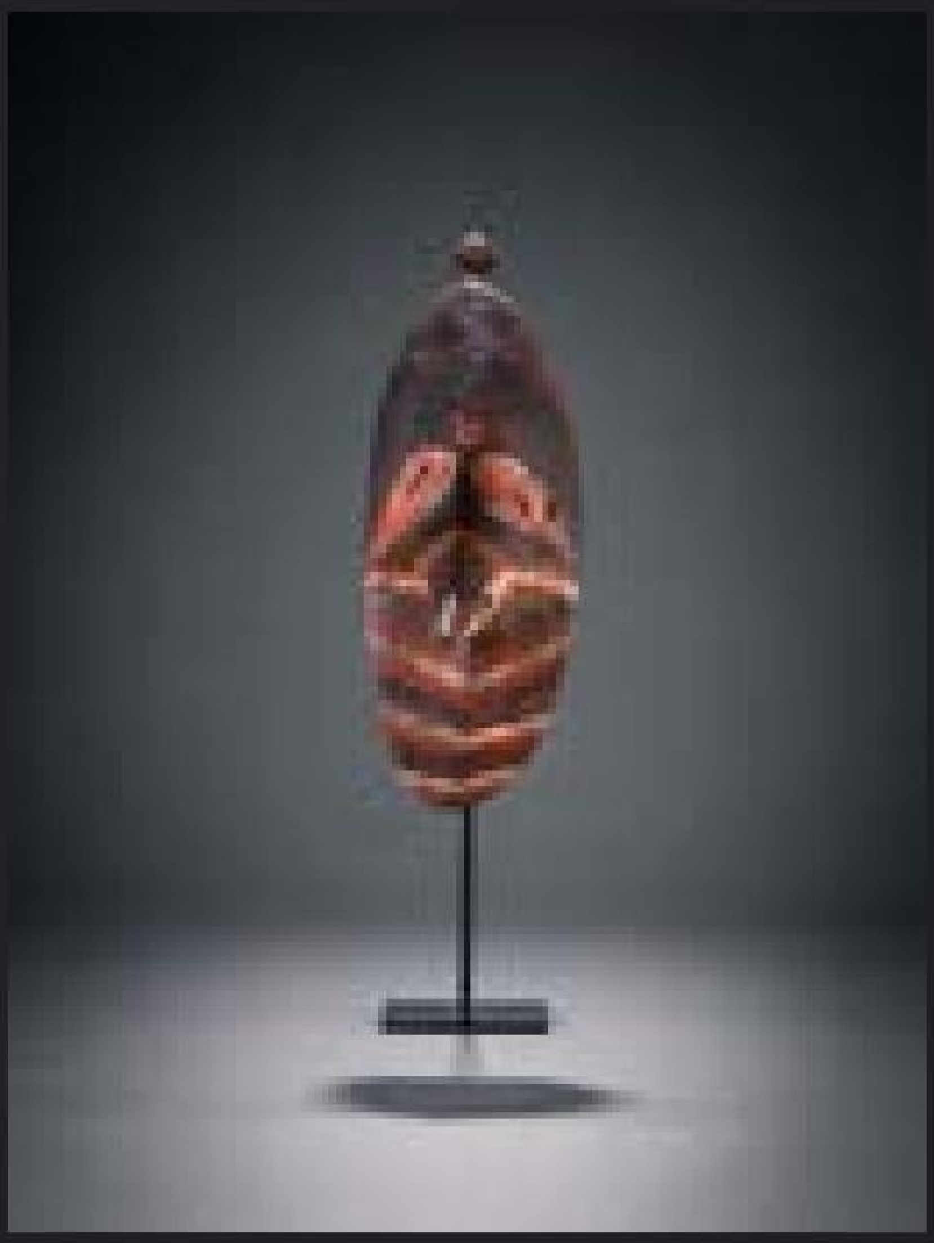
3. Dance Mask, ‘‘*barak*”, inland Turubu, North Coast, PNG 19th/early 20th Century. Wood, pigment.

The form of the *barak*, with high dominant brow, an elegant, curved side view, and sharp pointed nose, give theses masks a strength and simplicity that masks from other regions rarely achieve. The mask is dark in colour, embellished with typical red and white pigments.
These masks represent male mythical spirits and were generally stored away from the village in a small bush hut, that acted shrine-like. Such masks helped with hunting and garden fertility: importantly also they were danced in male initiation ceremonies. It is often referred to as a “mosquito mask”, but in fact represents a bird totem.
Collected early 1980s by Chris Boylan in the inland Turubu area.

49 x 16 x 33 cm € 9000







4. Painted Tapa, New Britain, Papua New Guinea. 19th/early 20th Century.

This is an extraordinarily large tapa of its kind, used as clothing by men, especially in ceremony, but also in warfare. The multiple folds produced by being wrapped around a man's hips produced pocket-like places to carry personal and wealth items. The motifs are always painted by men and reflect the designs on the back of shields. These motifs on the back of shields are more elaborate and more personal than those on the front of the shields, hidden from enemy eyes. These same motifs are used on bark cloth. The exact meanings also tend to be more personal but can suggest pig tusks or images of creepers and snakes. The painted designs on this large tapa are especially fine.
Linden Museum in Stuttgardt is particularly well known for its German-period New Britain collection of artworks. None of their published Arawe tapas are as large or as beautiful as this example.
Ex-Ned & Mina Smith collection, San Diego, USA: ex-Alex Philips, Melbourne, Australia.

657cm long x
55 cm widest x
22 cm narrowest

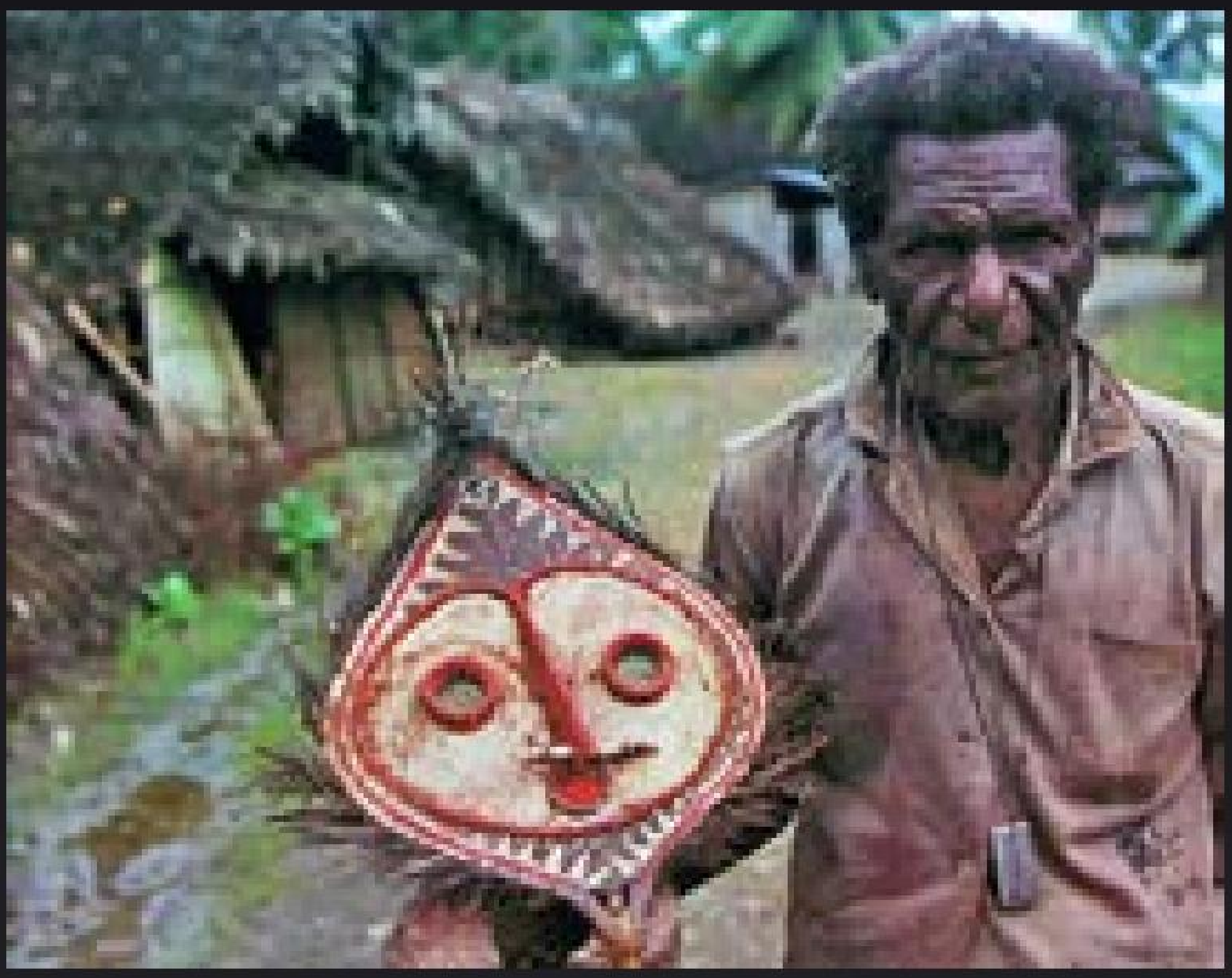
€ 6000

Published: “OCEANIC ART - a Celebration of Form” 2009

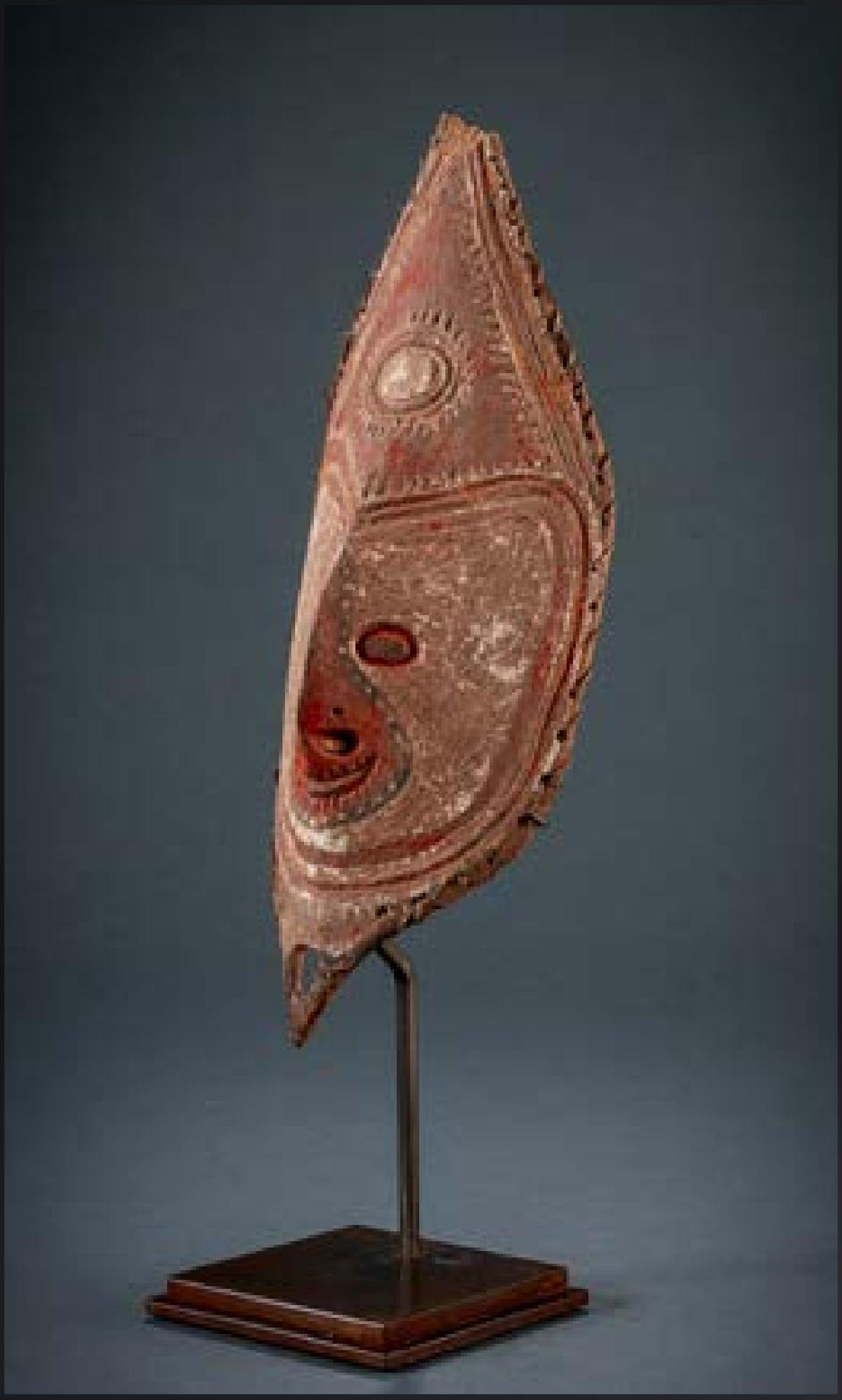
5. Mask, Yangoru-Boiken, Prince Alexander Mountains, PNG. 19th/early 20th C.

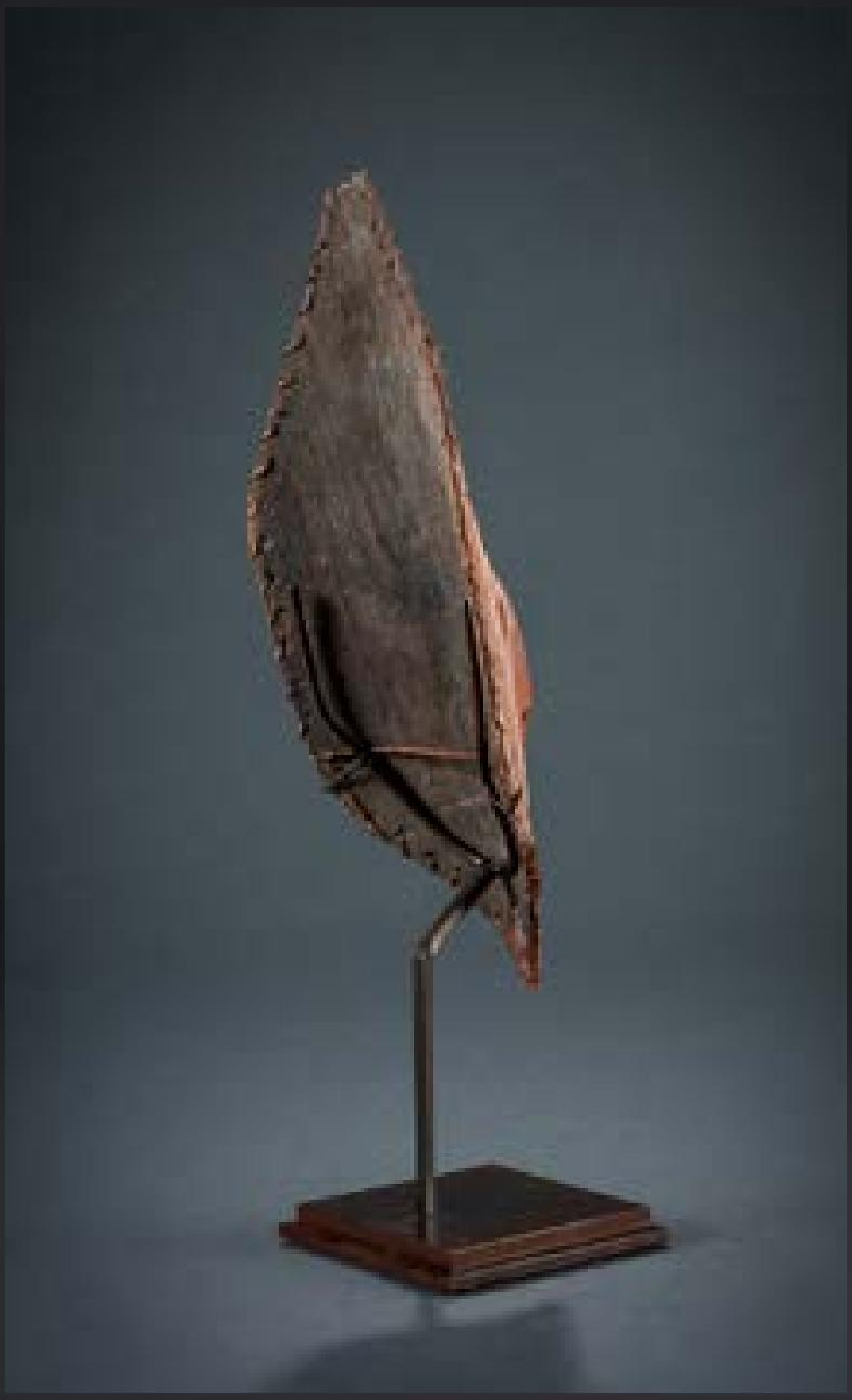
Wooden spirit masks from the Arapesh are very rare, with the vast majority woven from stripped cane. This mask is ancient. It is a pre-contact, stone-carved and dates possibly to 19th Century. The colours are pale and subtle, but the carving is super with the strong projecting line of the face finishing with a wide strong nose, with a flared and pierced septum. Above are strange non-symmetrical round eyes; below, the mouth displays sharp teeth and a small protruding tongue. The large hole at the base suggests this mask may have been used as a talipun mask, secured to a green turbo shell, as an important bride price.
Published in Michael Hamson's "Art of the Boiken", 2011, pp162.
Ex-Michael Kremerskothen collection, Germany; ex-Michael Hamson collection, USA.

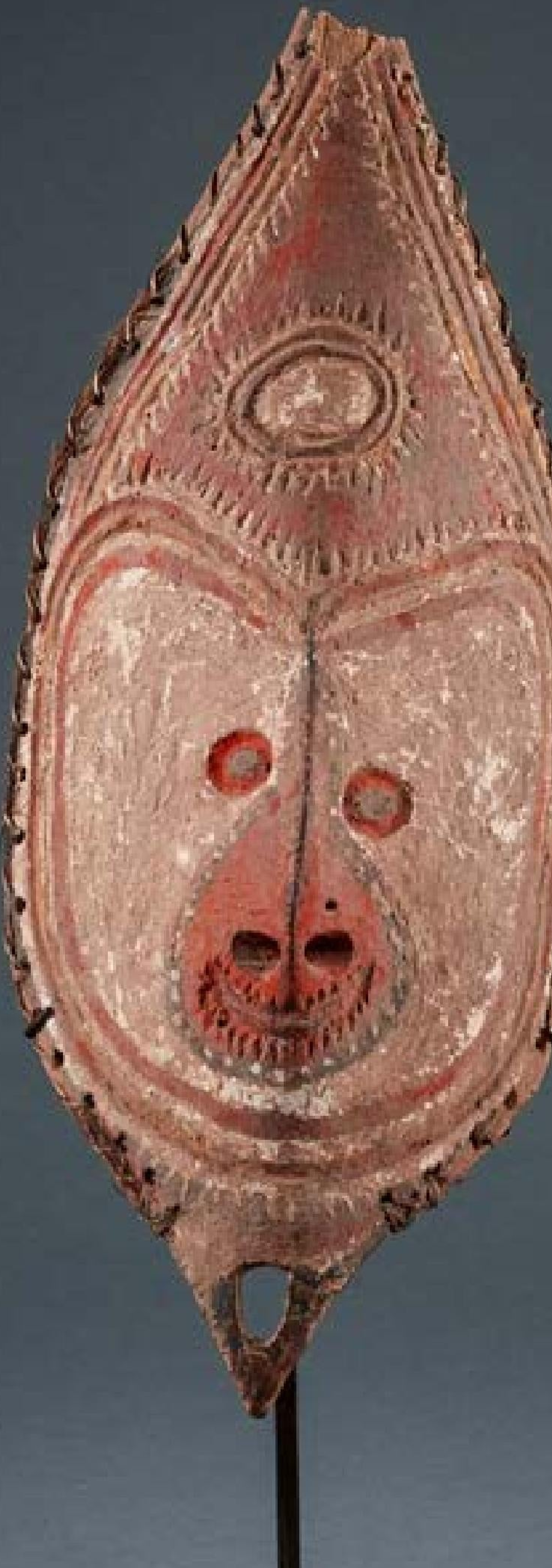
38 x 16 x 10 cm € 9000



Talipun bride price, with the more common woven face mask, attached to the turbo green snail shell.
Photo: Ron May circa 1980



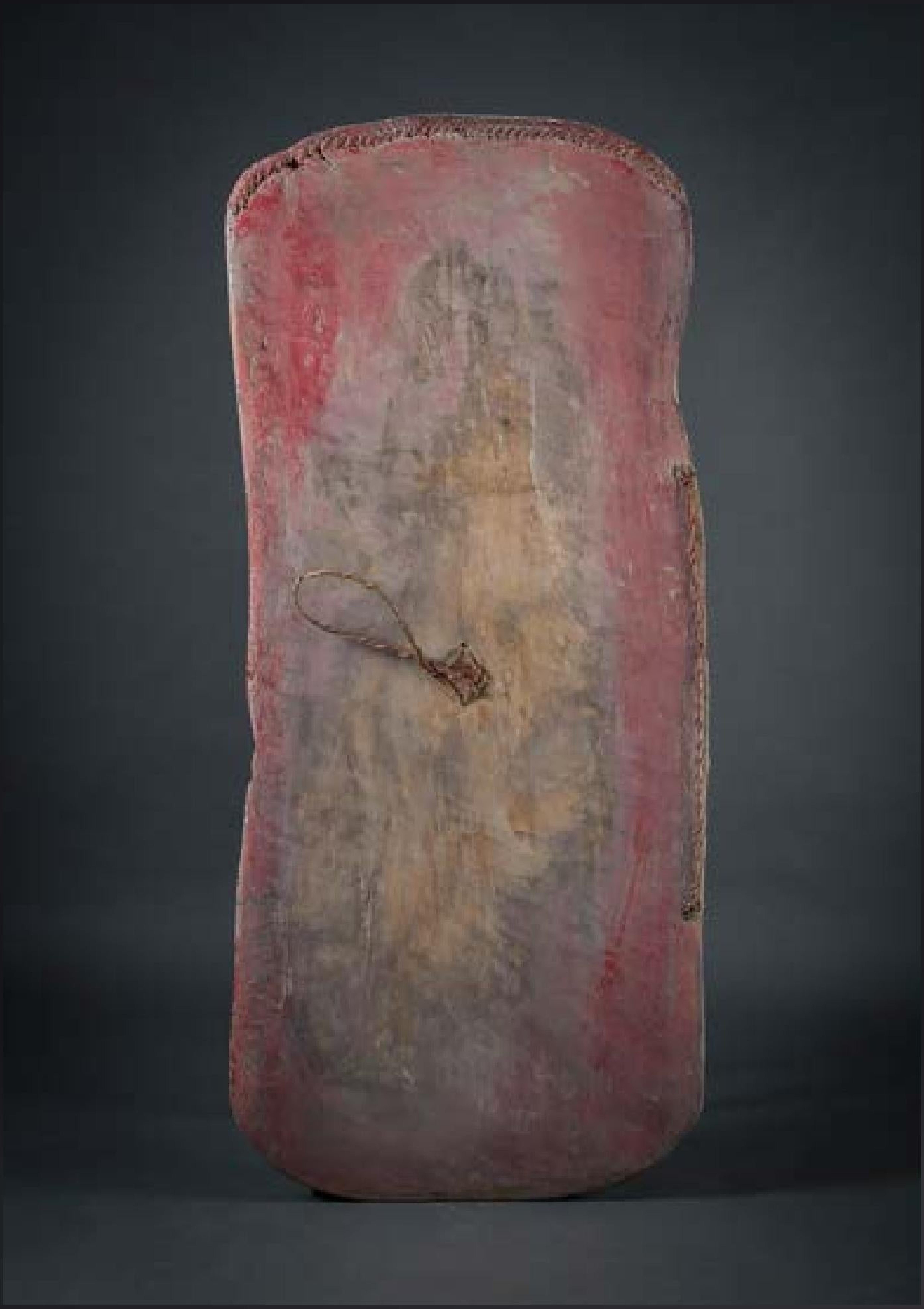


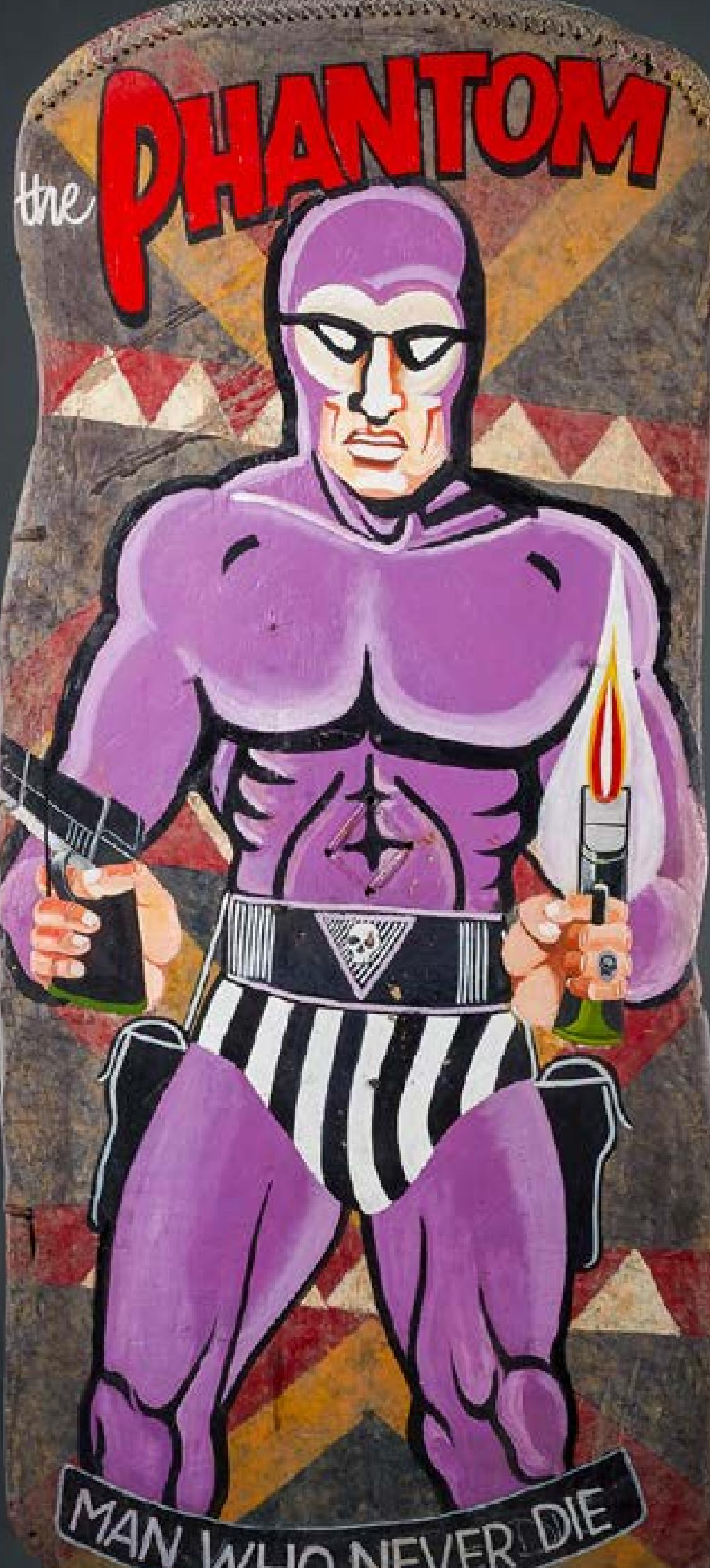


6. Phantom Shield, Wahgi Valley, Papua New Guinea Highlands. Artist: unknown.

This is an older shield, with traditional Highland abstract motifs. The Phantom figure stands strong and resolute, guns firing, in very fine detail. At the top of the shield, “The Phantom” is written boldly in red (just like in the comics that were available in PNG in the 1980s and 1990s). Below is written “MAN WHO NEVER DIE”.
This is one feature of the iconoic Phantom that was so much admired by Wahgi Valley warriors.

167 x 69 cm	€ 6000



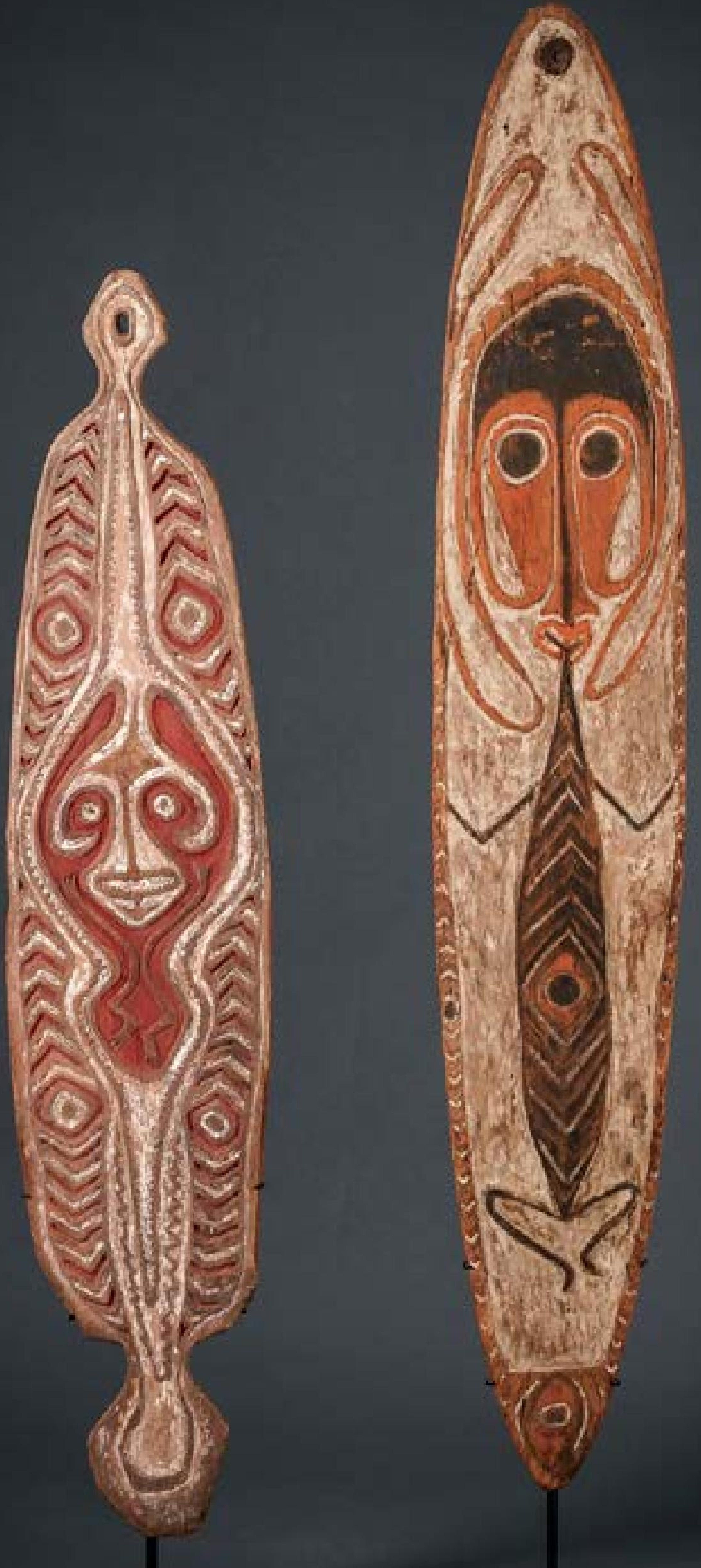

the PHANTOM
MAN WHO NEVER DIE

7. Two Ancestral Boards, Papuan Gulf, PNG.

a) Gope, Papuan Gulf. 19th/early 20th Century. This is an ancient gope, whose motifs and also the top and bottom nodules, suggest it is from the Namau of the eastern Papuan Gulf. The face, central on the gope, is strong and dominates the large board. Ex-two old Melbourne collections; the oldest from an antique shop dealer, who found it long ago in an antique market.

b) Titihebia, ancestral board, Goabari Island area, Papuan Gulf. Mid-20th Century. This board is most probably 1940-1950s vinatge, the large figure, floating on clouds was the ancestral spirit who brought the Goabari people from far to the west to settle on Goabari Island in ancient times.
Ex-early Sydney collection.

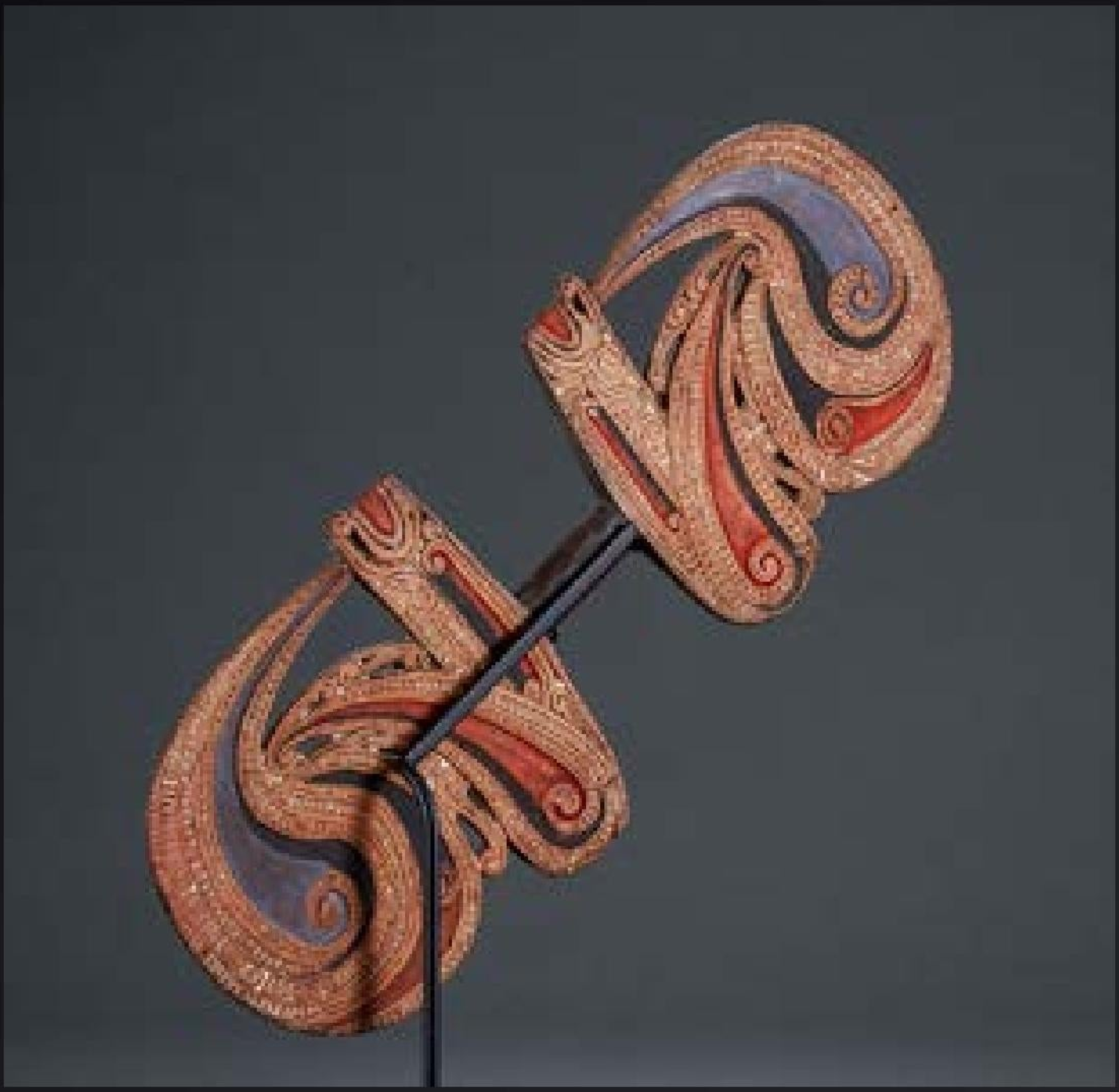
a) 123 x 28 cm	a) € 7000
b) 154 x 26 cm	b) € 3500

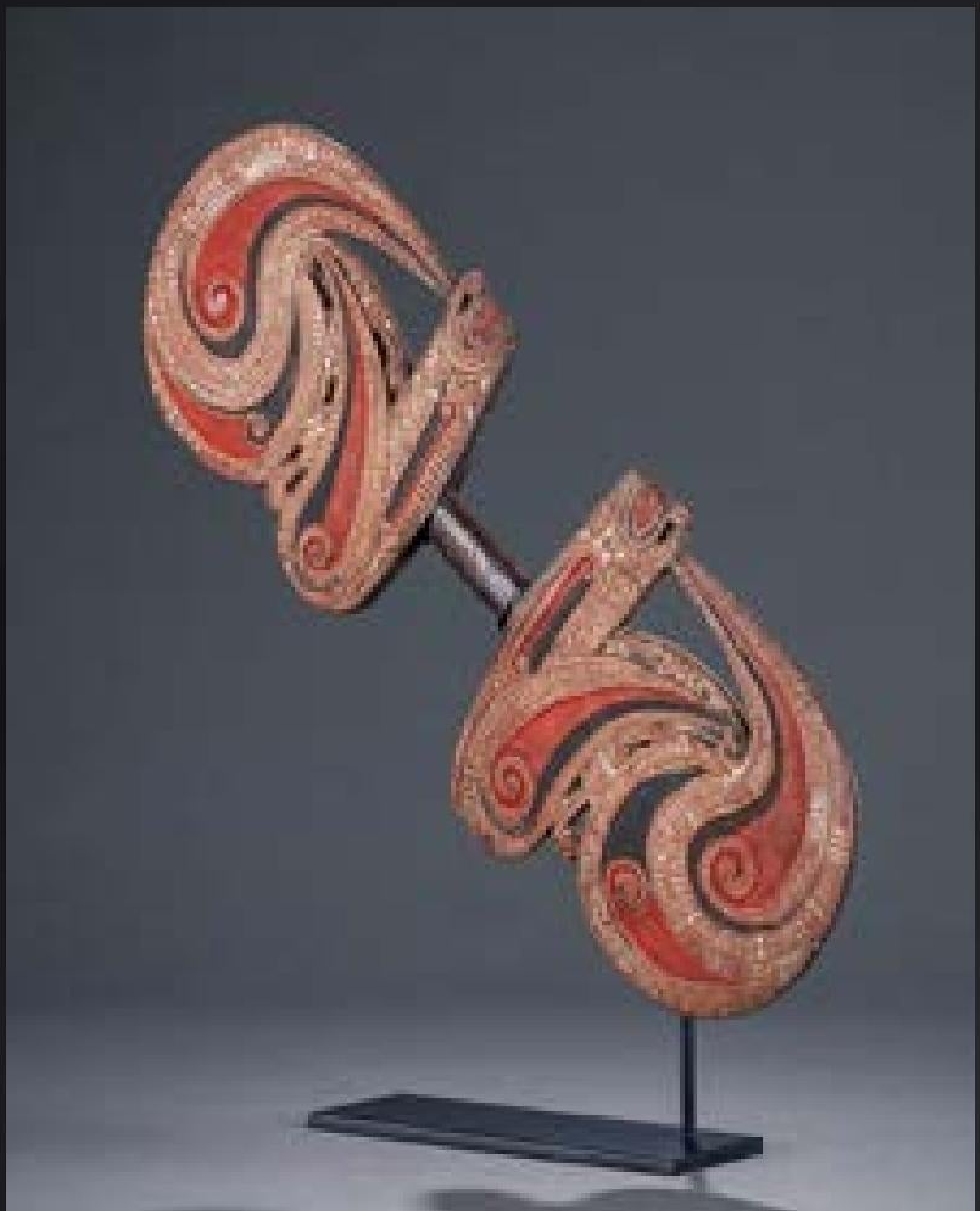


8. Old Dance Paddle, *kaidebu*, Massim, Trobriand Islands, PNG. Early 20th Century.

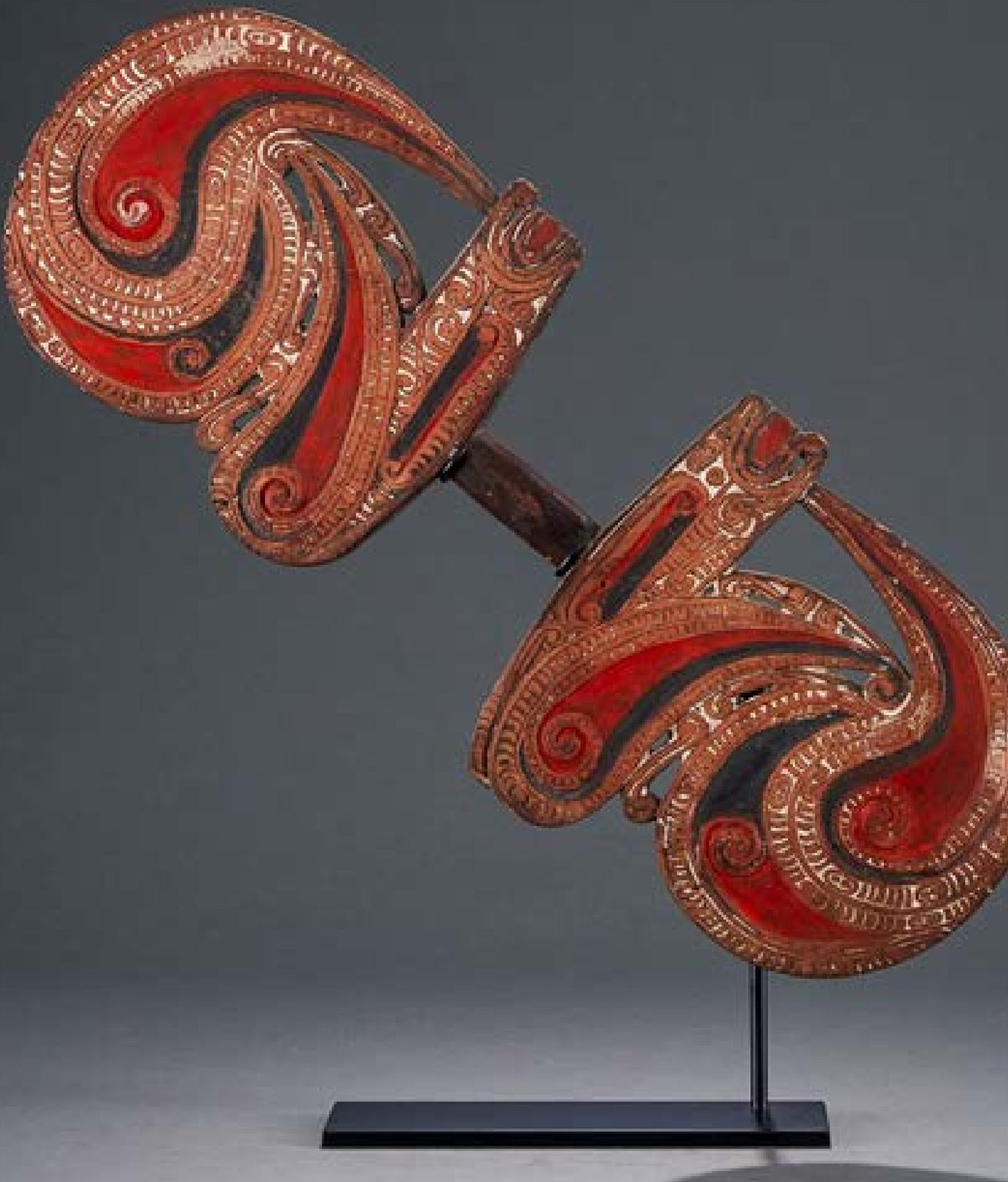
This is a very fine example of a Massim dance paddle, with superb abstract bird motifs showing a fluidity of form.
It has a wonderful aged light-brown patina over-all, and a darker, deeper patina on the handle.
Dance paddles from the Trobriand Islands of this quality are extremly rare. It came to New Zealand early, and entered a collection. Its first appearance was at Webb's Auction in Auckland in March 2011 (with estimate $7,000-$10,000).
It sold privately after the auction.

72 x 28 x 2 cm € 4500





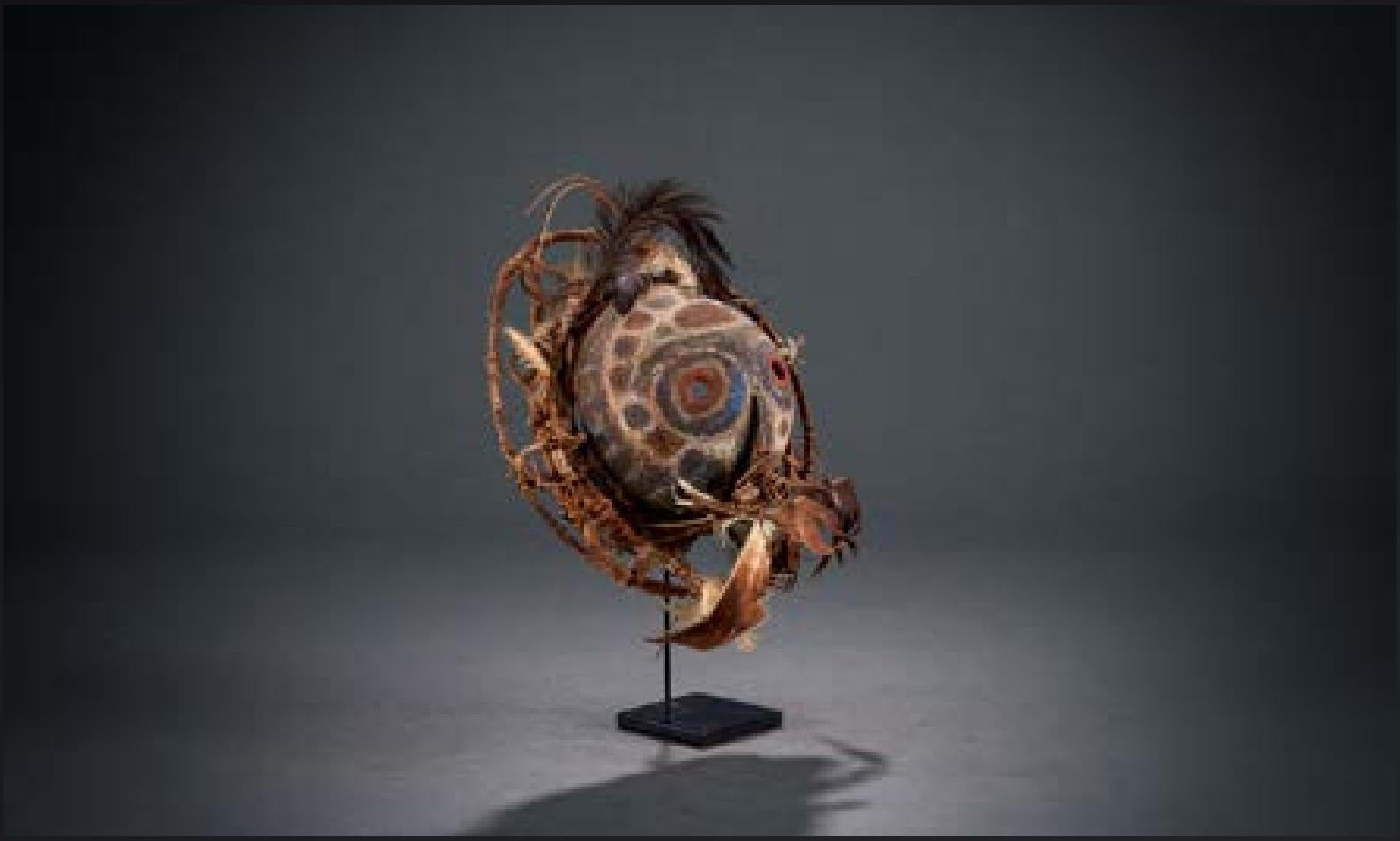
Trobriand Islands Kula canoe showing an elaborat splash board, lagim. Dance paddles use similar motifs. Photo Jutta Malnic, 1986.



9. Old Mask, Keram River, Lower Sepik River, PNG. Early 20th Century.

This mask has the coconut carved in undulating buldges over it swhole surface, giving the otherwise semi-sphere a three-dimensional quality. This type of mask is rare, especially when still ceremonially decorated with cane, bone and feathers. It was collected by Stan Moriarty in the 1960s, with his original tag still attached (1027A Keram River) In the early 1970s it made its way into the collection of Professor Tom Arthur, Sydney, and it remained there till very recently.

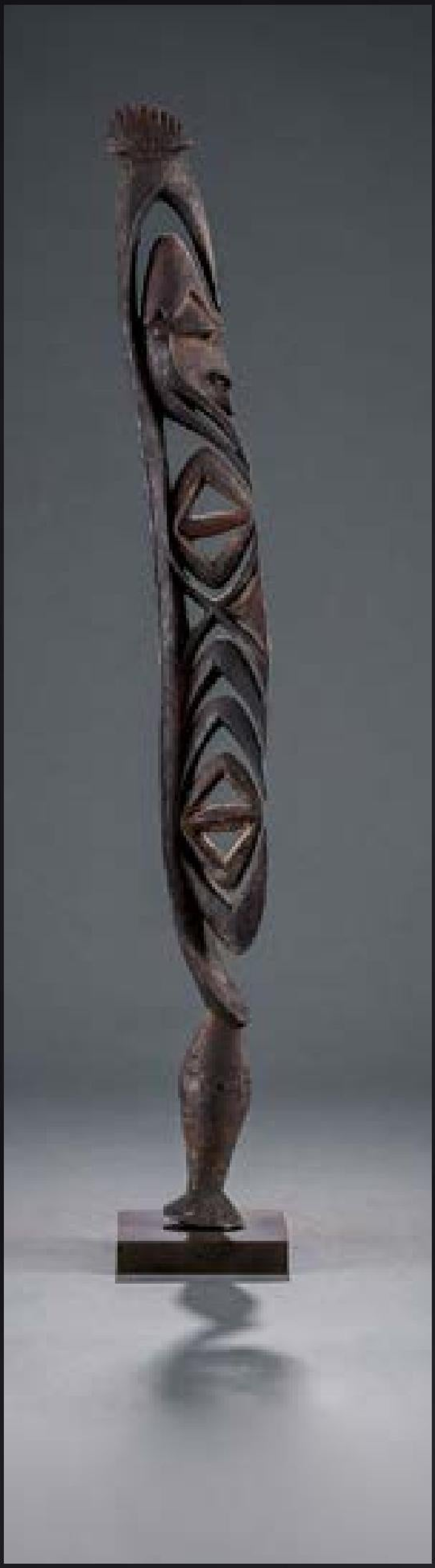
20 cm diam x 12 cm deep	€ 4500

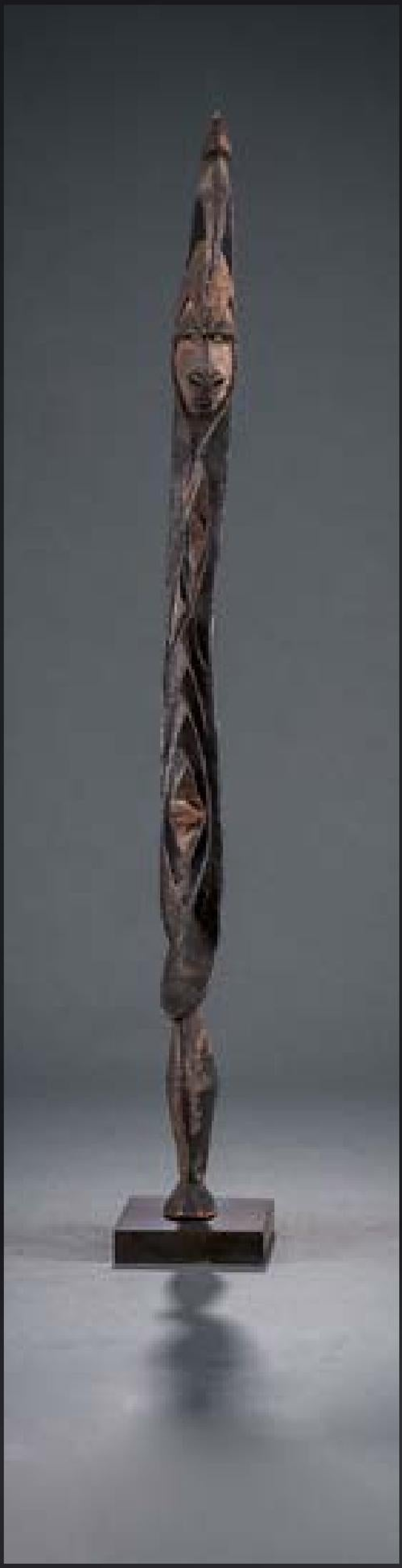


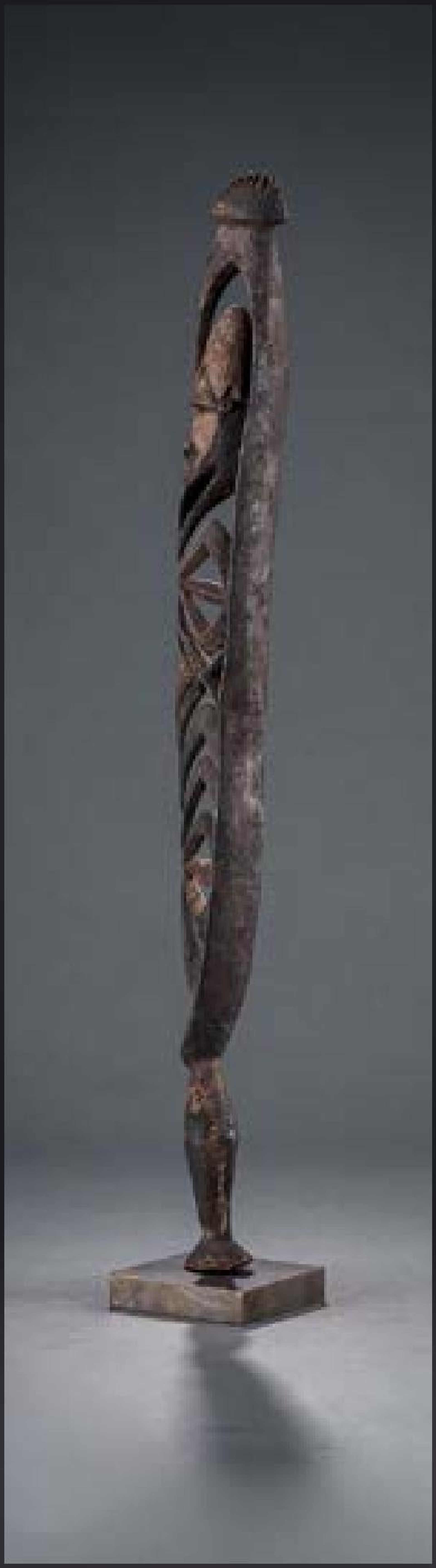
10. Cult Figure, *yipwon*, Karawari River, Middle Sepik, PNG.

Yipwons are one of the iconic figurative forms of Sepik River art styles. This carving style using forms with opposing hooks stretches from the Ramu River as far west as the Hunstein Mountains and the fine hooked figures of the Karawari River have become one of the most sought after forms. This is not a large hook, but it is of the highest quality. The overall form, with a subtle twist, is suggestive of some of the best hooks of this region. The face is finely carved with two nassa shell eyes. Unusually, there is a double system of hooks around two central forms often considered internal organs or a heart. The fine hooks are superbly hovering above their alternating hooks.
The surface of the yipwon shows the patina and crustiness that only old hooks acquire.
Ex-Christensen collection, Sydney. Ex-professor Tom Arthur collection, Sydney.

84 x 9 x 5 cm € 8000



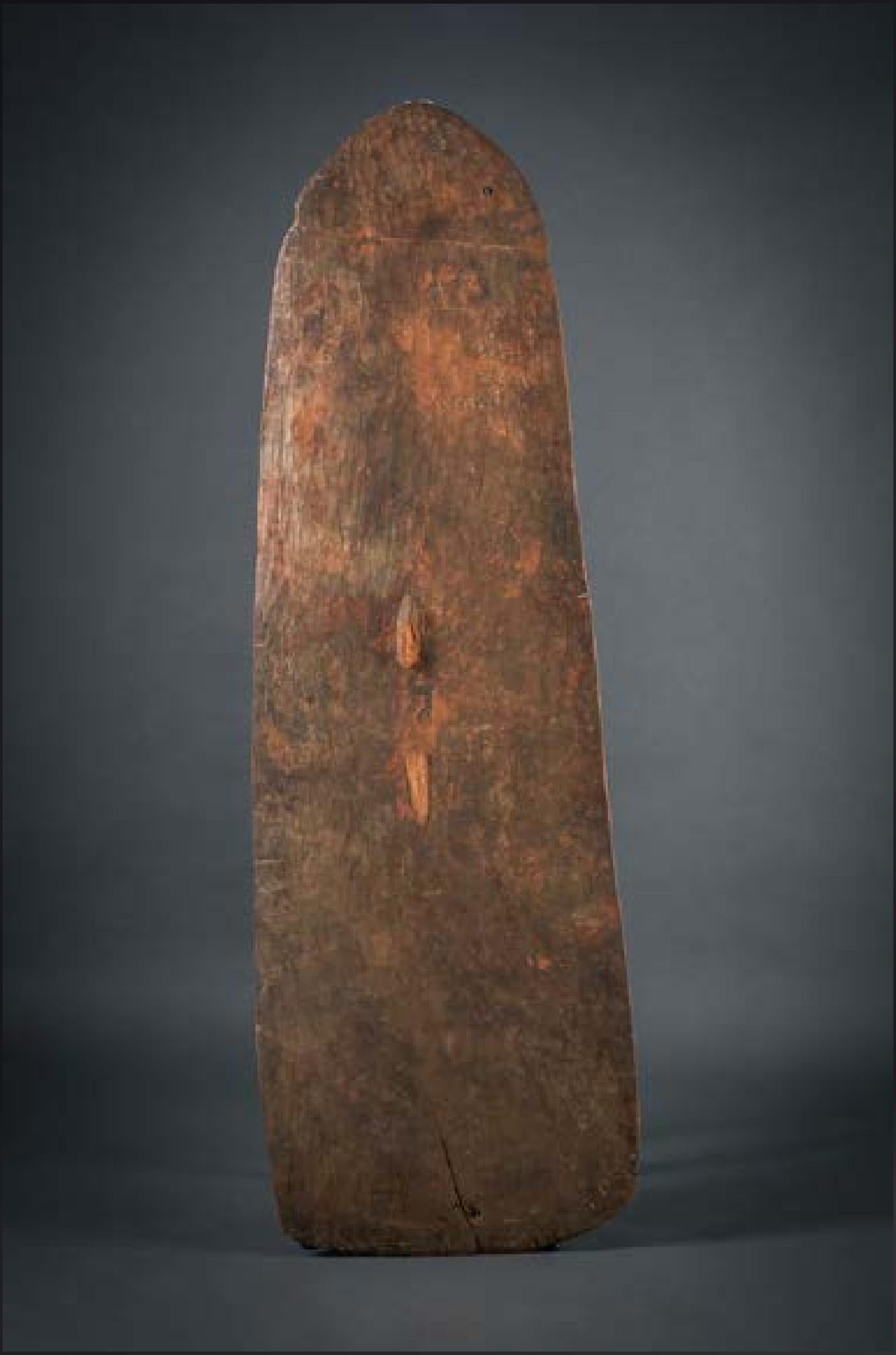




11. OLD Shield, Asmat, Weste Papua, Indonesia. Early 20th Century.

This shield is from the western Asmat region, on the upper reaches of the Unir River. The shield is dominated by motifs of flying foxes (tar) and shell nose ornamners.(bi pane) - both important headhunting symbols.
The head is a stylised rayfish head. It was collected by Chris Boylan in the late 1970s during one of his first (of many) trips into the Asmat. It is an old shield, very finely carved, and subtely painted.
This really is a top class Asmat shield, and has been in the private collection of Chris Boylan for more than 40 years.

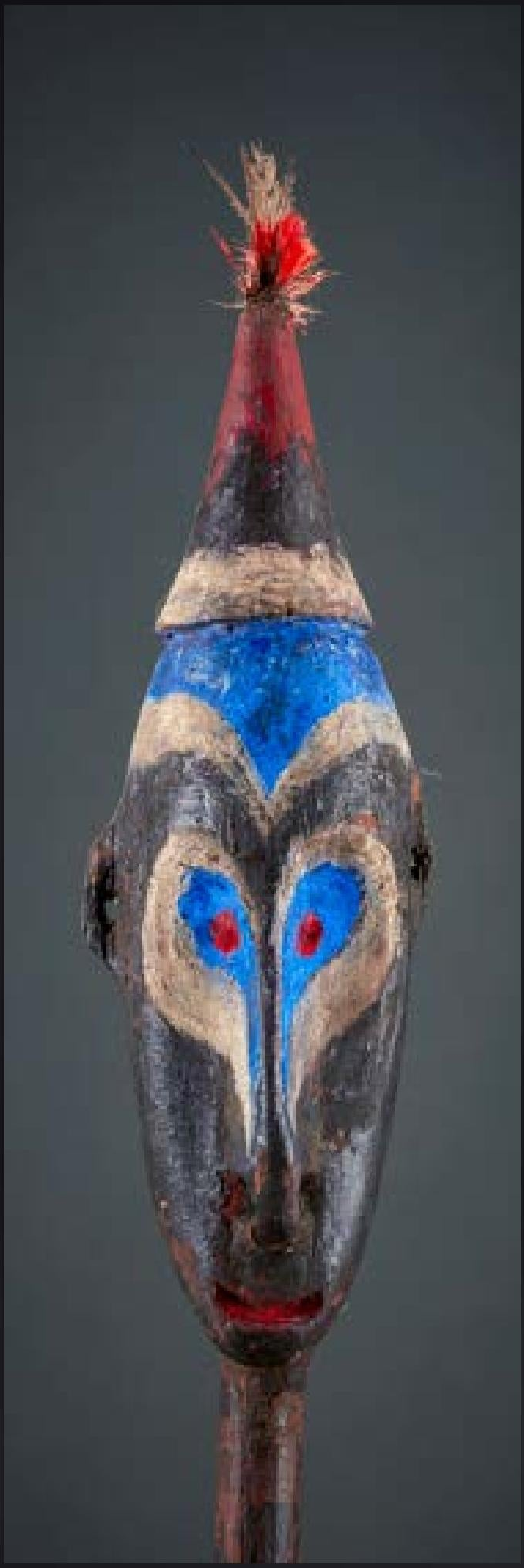
182 x 58 cm € 12000

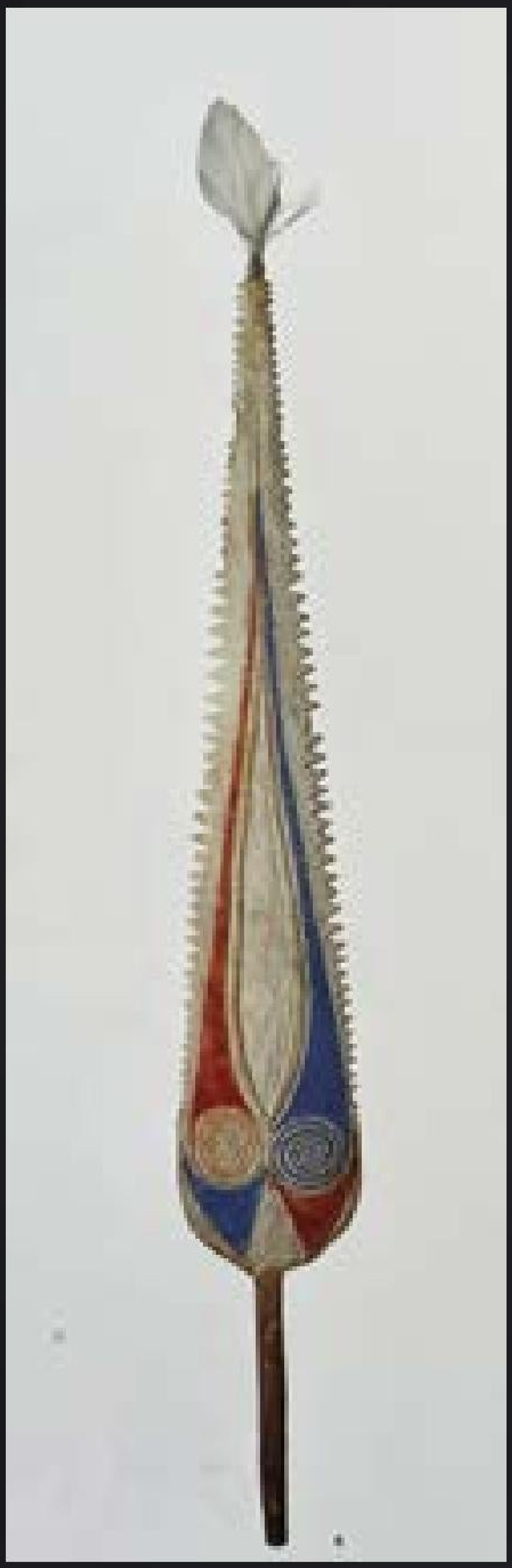


12. Dance Wand, *"Pokopoko"*, Tolai people, New Britain, PNG.

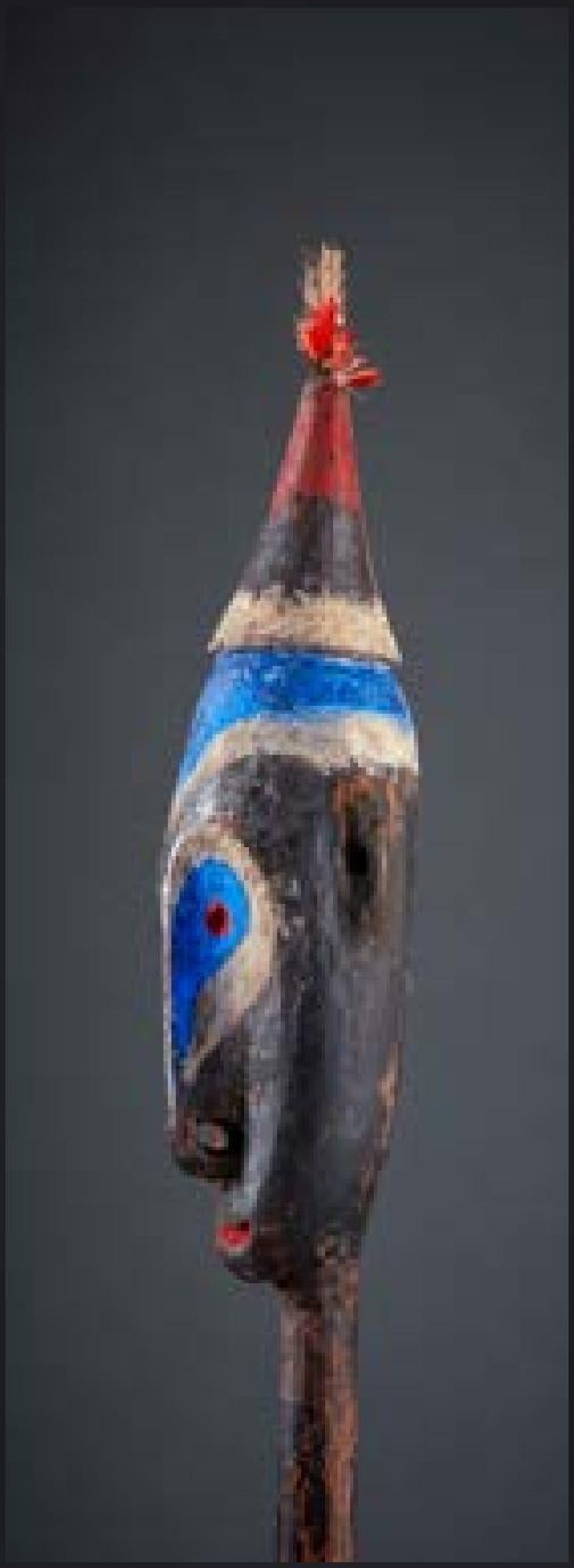
Dance wands of the Tolai often have many forms - this one is very human/ancestral - and are used in ceremonial dance. They are always carved from ruga wood (rosewood). They are revereed objects and afterwards stored away in a special house called *pal na pidik* (sacred house). They are invariably decorated with feathers at the top; often cockatoo feathers, this figure uses some fine cockatoo feathers, and also those from the vulturine parrot. Ex-collection Eric Coote, Mittagong, Australia, who acquired it from Mark Lissauer, Melbourne, who obtained it in Germany.

89 x 8 x 7 cm € 4500





pokopoko dance wand.
Height..76.5 cm
Linden Museum Stuttgart.
Collected by Podesta 1904



13. Four Old Yam Masks, Abelam, Papua New Guinea.

Yam masks were carefully woven from fine cane, tightly bound, by old men, and painted in bright colours. These are used to decorate the large yams after harvest; large yams that acknowledge the special intercession of spirits. This Yam Lining Ceremony is to ensure fertility in the next season of yam growing.

a) Medium yam mask, with small face woven into its headdress, Green and orange colours.

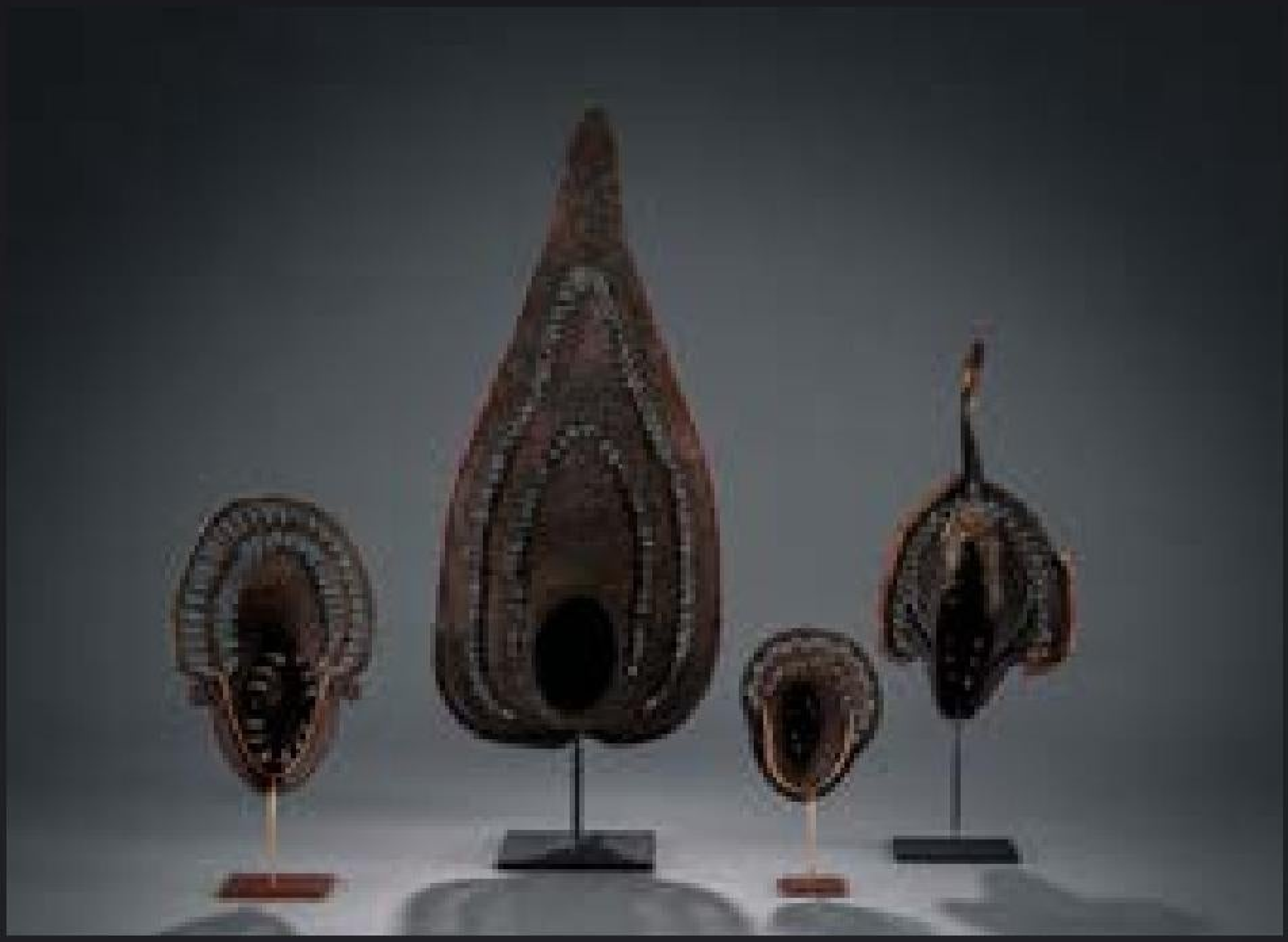
b) Large yam mask, with a strong projecting nose (or beak) and a large headdress. Red, yellow and white colours. Yam masks often symbolise bird totems.

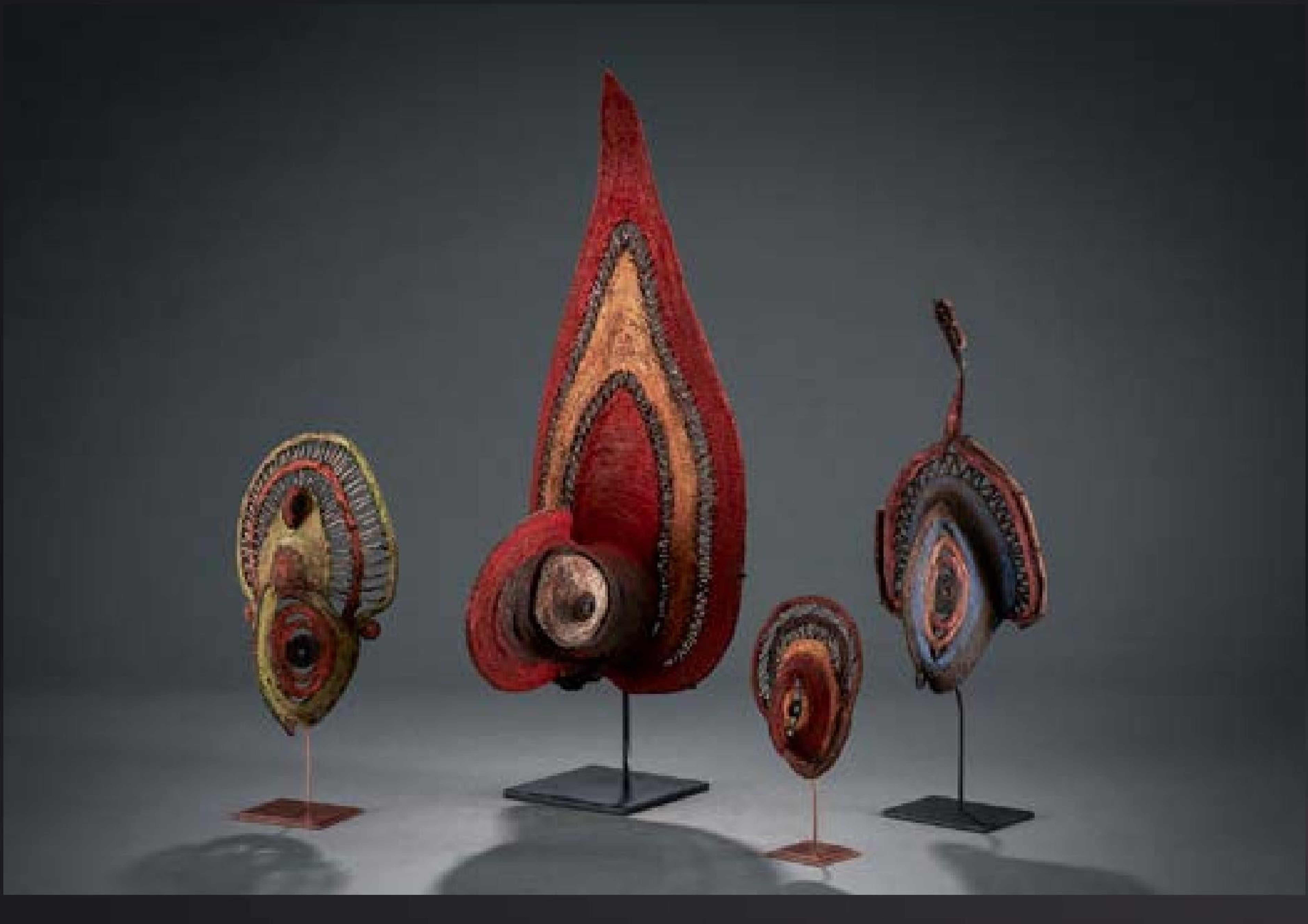
c) A fine smaller yam mask, with intricate headdress form. Orange, yellow and white pigments.

d) An old, finely woven yam mask, with high projecting headpiece (most probably for attaching feathers), blue and pink colours.

a) 29 x 18 x 11 cm
b) 64 x 28 x 27 cm
c) 17 x 13 x 6 cm
d) 40 x 19 x 11 cm

a) € 1200
b) € 1400
c) € 450
d) € 1200



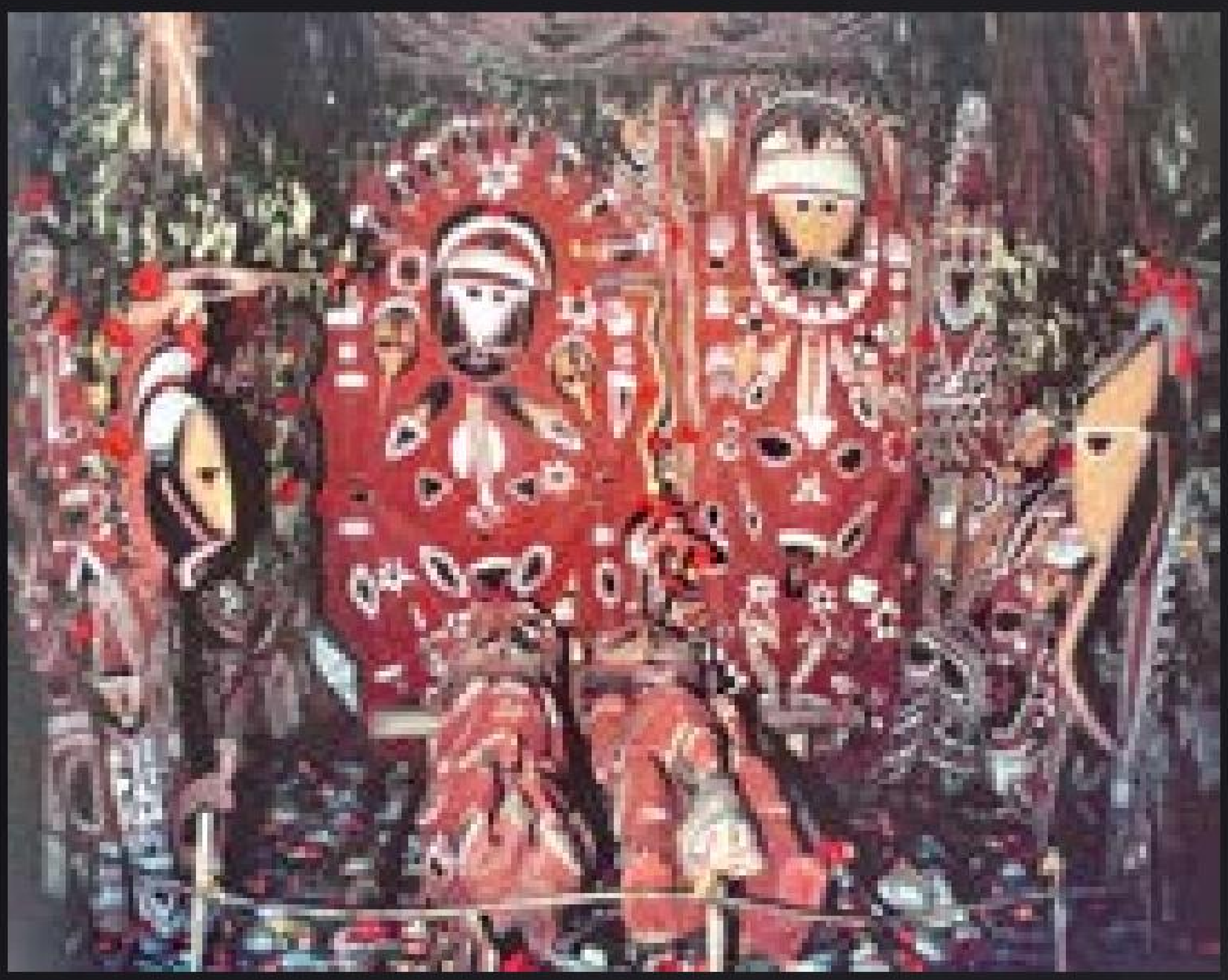


14. Large Figure, *nngwalndu*, Abelam, Prince Alexander Mountains, East Sepik, PNG.
Collected c. 1970 by Dr Fred Gerrits, Bongiora village, North-western Abelam Territory .

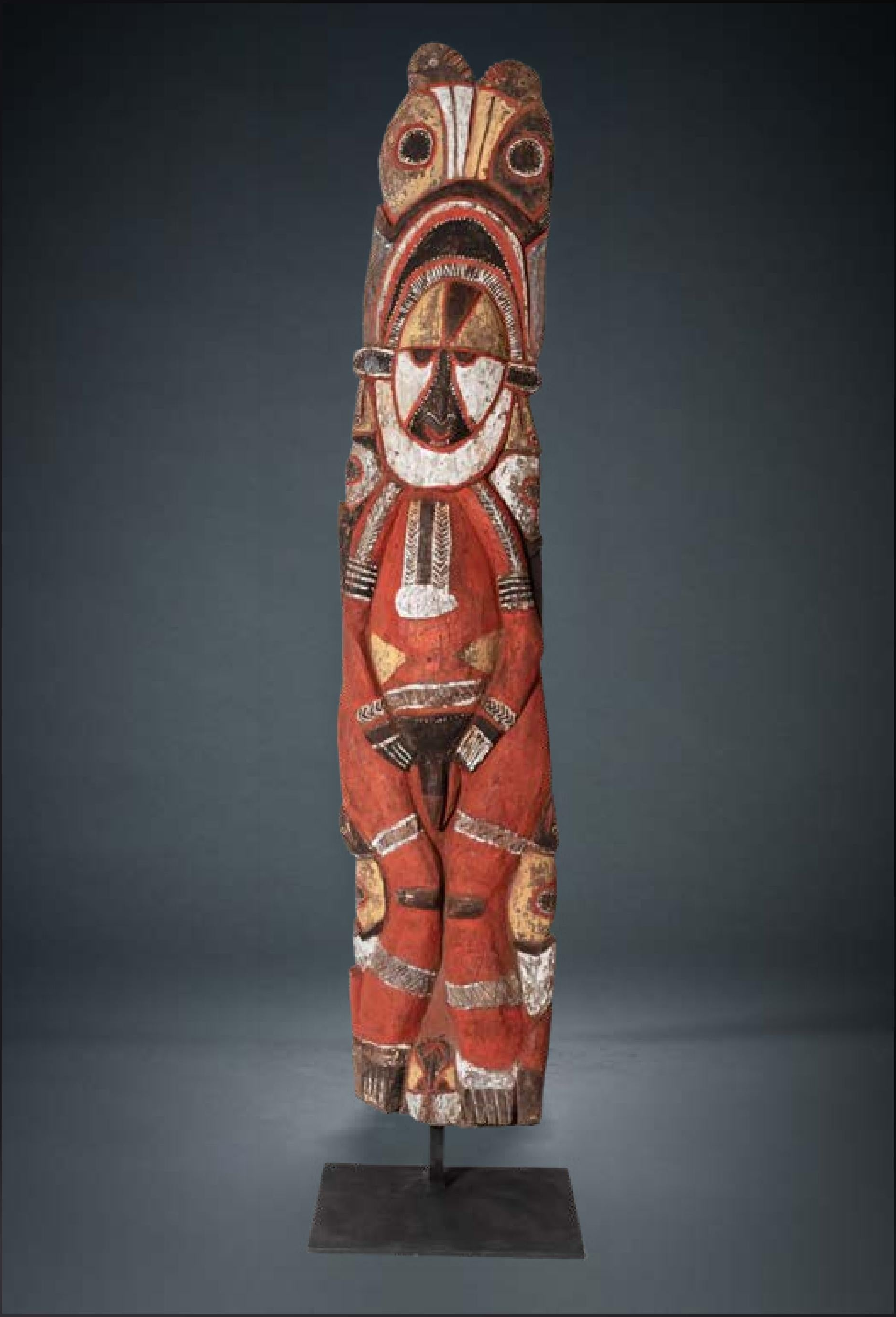
Nngwalndu represent spirits (not ancestors) and they are responsible for human health and fertility, as well as that of pigs.
Also, an important role of these spirits was to promote the successful growth of large, long yams. There was a close connection between the Spirit cults, often focused on initiation (there were many levels) and the growing and ceremonial display of long yams.
Success in one promoted success in the other.
Abelam figures, especially from this north-western region, are dominated by their strong paintwork, with details often rendered in paint rather than carved. Red, which is the most powerfully charged pigment, often dominated.
These large figures lined the internal walls of the Spirit House during initiation ceremonies, with painted bark panels in similar bright colours, forming false walls and ceilings.
As these figures were invariably reclined, the backs were left uncarved and unpainted.

203 x 62 cm

€ 12000



Initiation scene inside an Abelam Spirit House. The walls and ceilings are covered with figures and bark panels, glowing with mainly red, the most powerful of the Abelam pigments.
Photo: Fred Gerrits “The Haus Tambaran of Bongiora”, 2012.



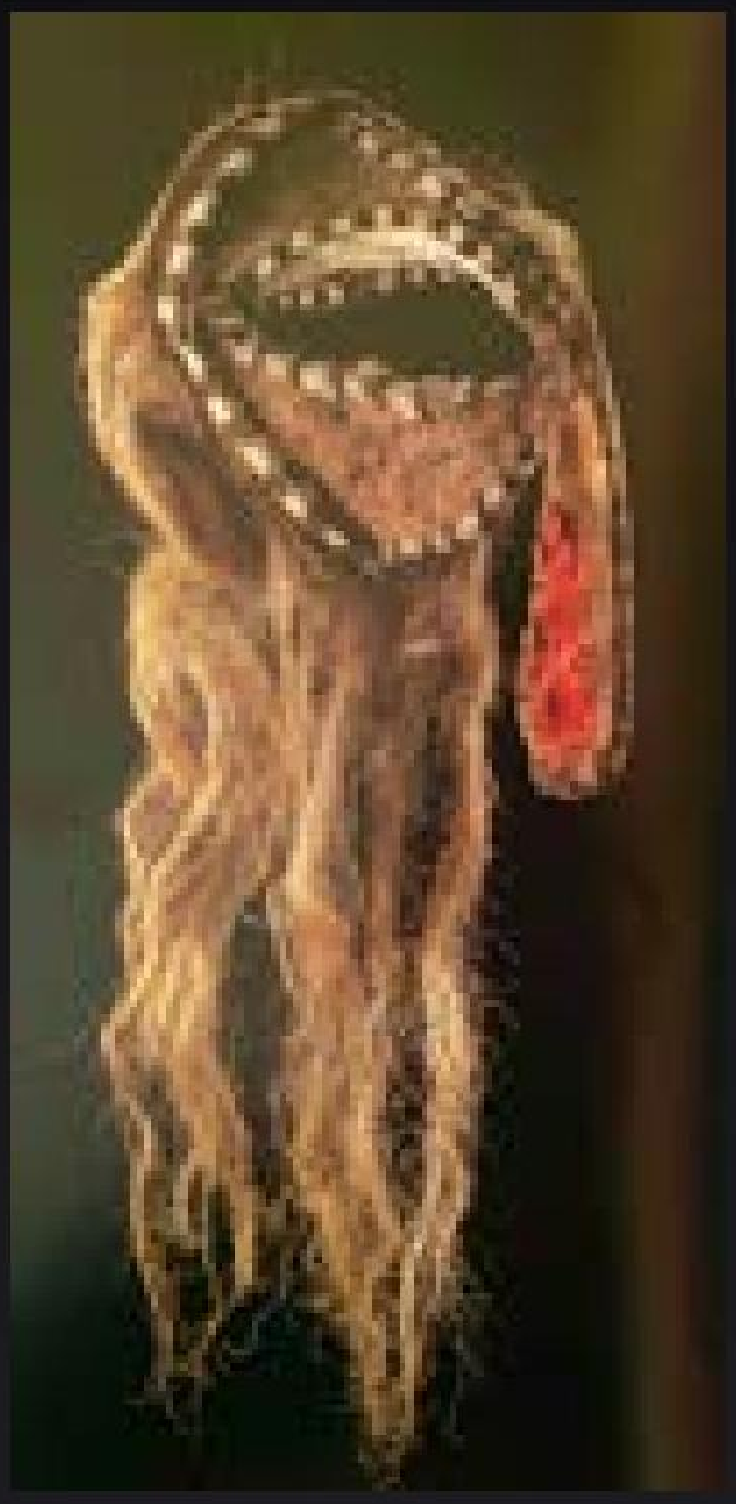
15. Dance Mask, Rom, Ambrym Island, Vanuatu. Early 20thC.

63 x 22 x 24 cm

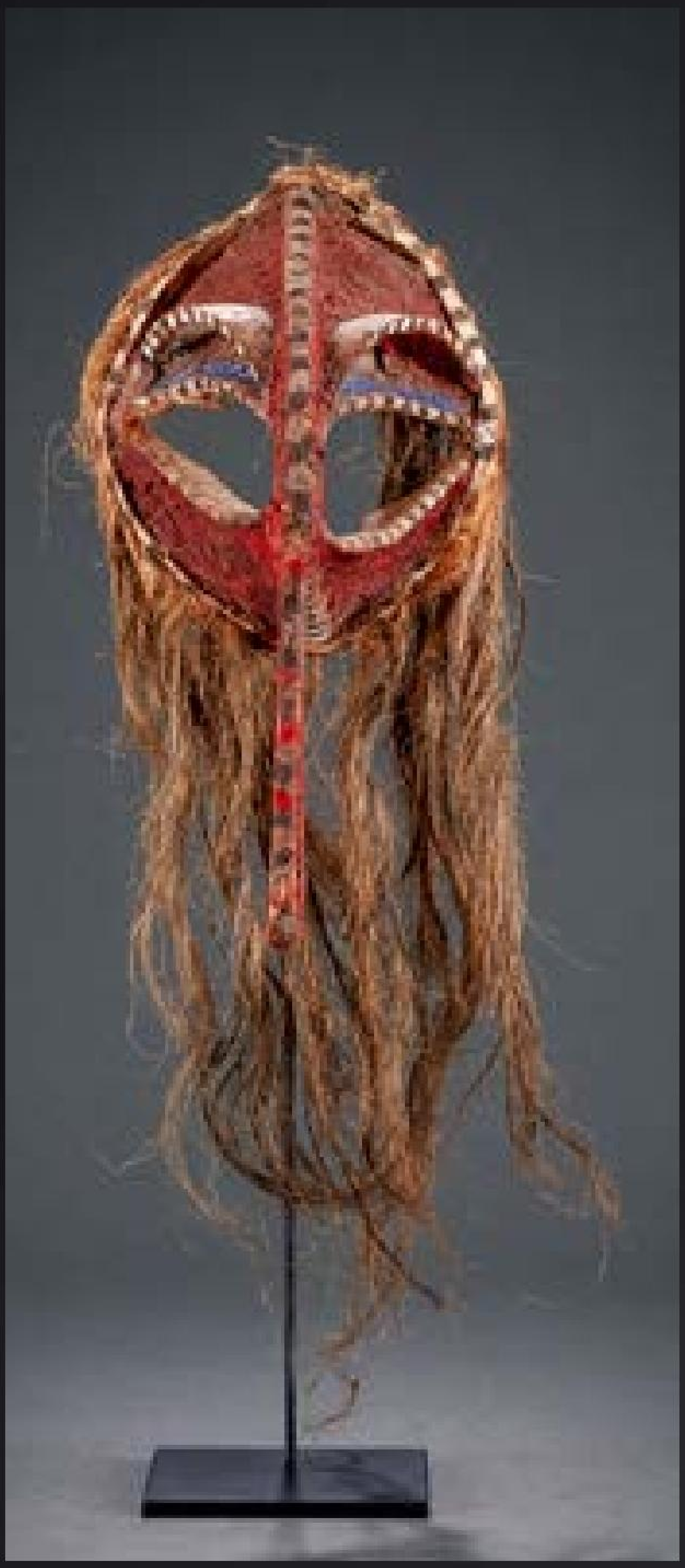
€ 4500

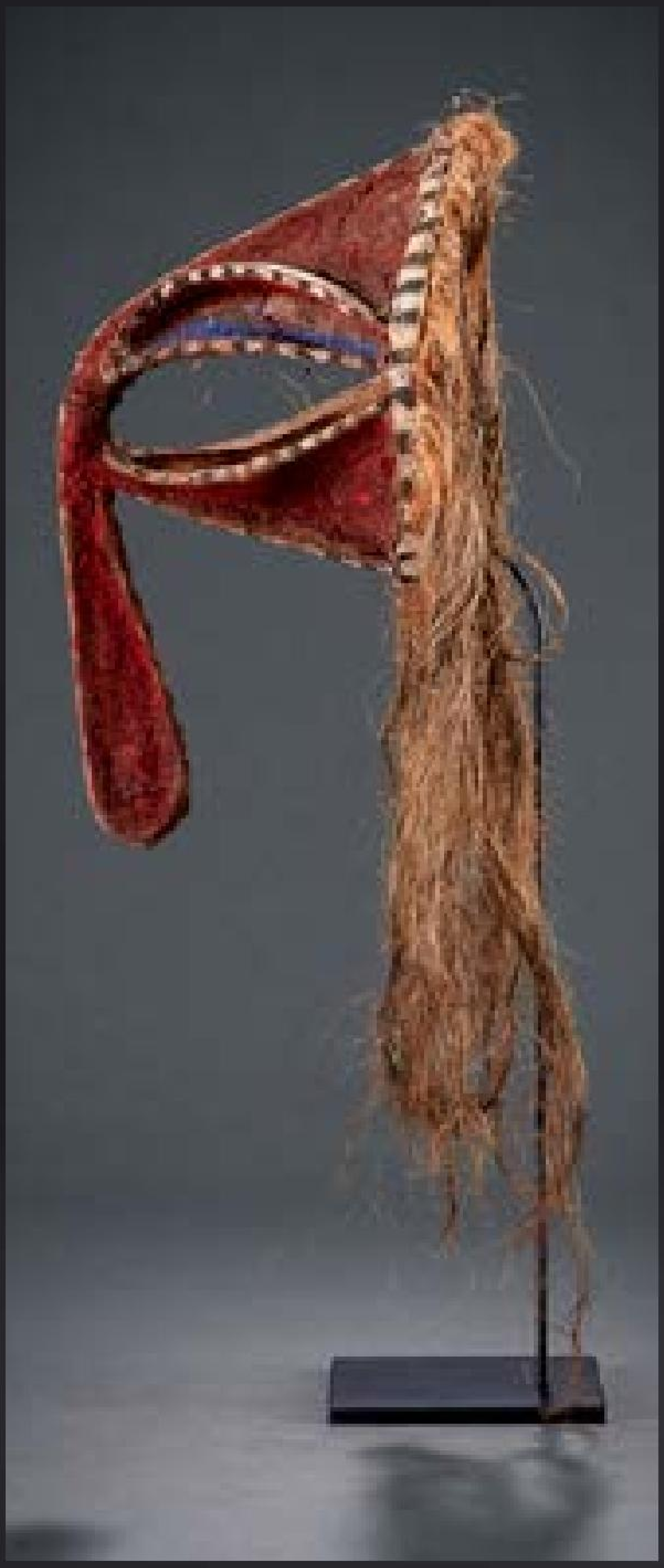
This is a rare style mask, of which the pendulus tear-drop nose, repesents a shark spirit in dance. It is constucucted of cane, covered in tapa and coconut fibre, some clay and spiderweb, and earth pigments.
Rom masks were often destroyed after ceremonial use, so very few examples exist in collections.

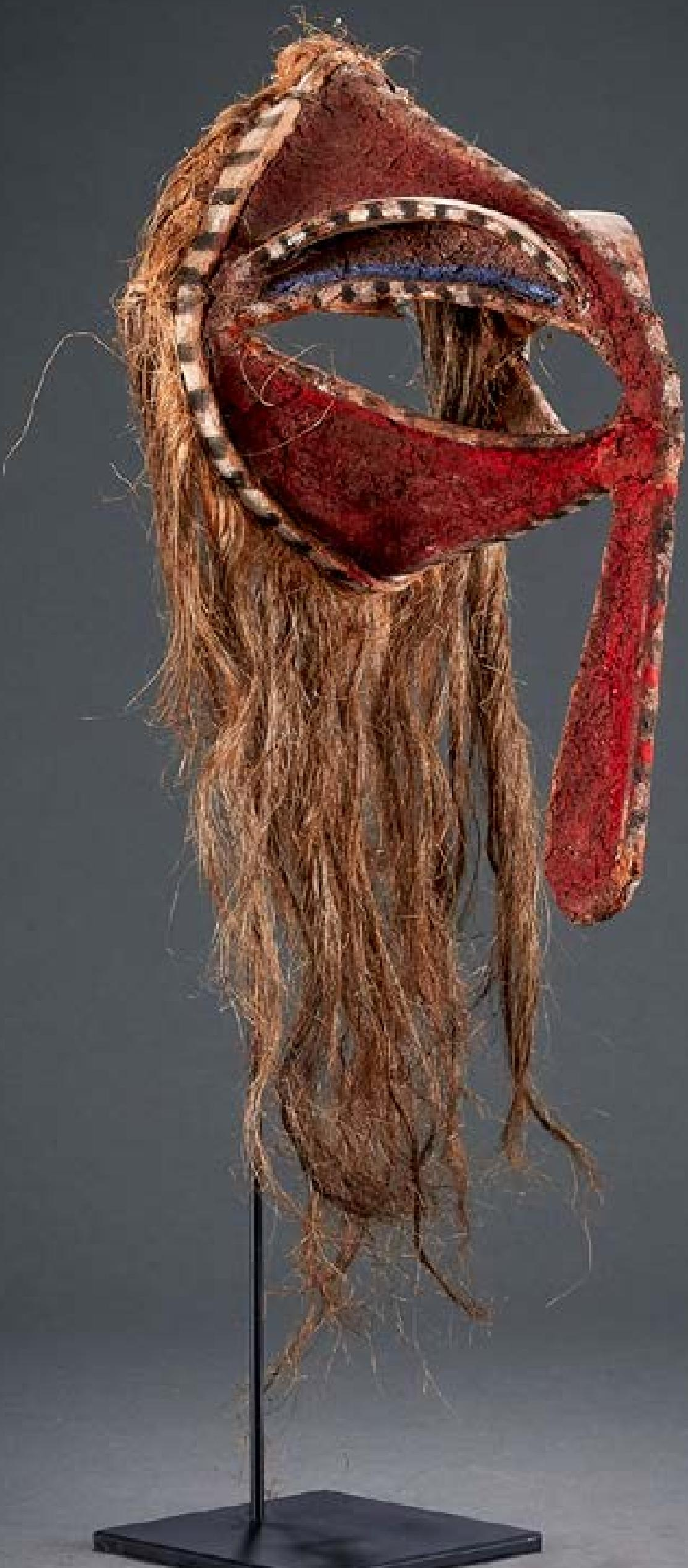
This is from the collection of Eric Rowlison, ex-Museum of Modern Art, NY, ex-director of National Gallery of Victoria, Melbourne, 1975-1980. (R19.1978)
Upon arrival in Australia he was enamored by Oceanic art and put together a small but fine collection, which was dispersed when he tragically died young. “A similar mask (ex-Anthony Meyer, Paris) can be found in the St Louis Museum, USA.”



Rom mask, Ambrym Island Vanuatu
19th/20thC
St Louis Art Museum, USA. ex-Anthony Meyer, Paris.
Published: “Art of Vanuatu” Galerie Meyer 1997







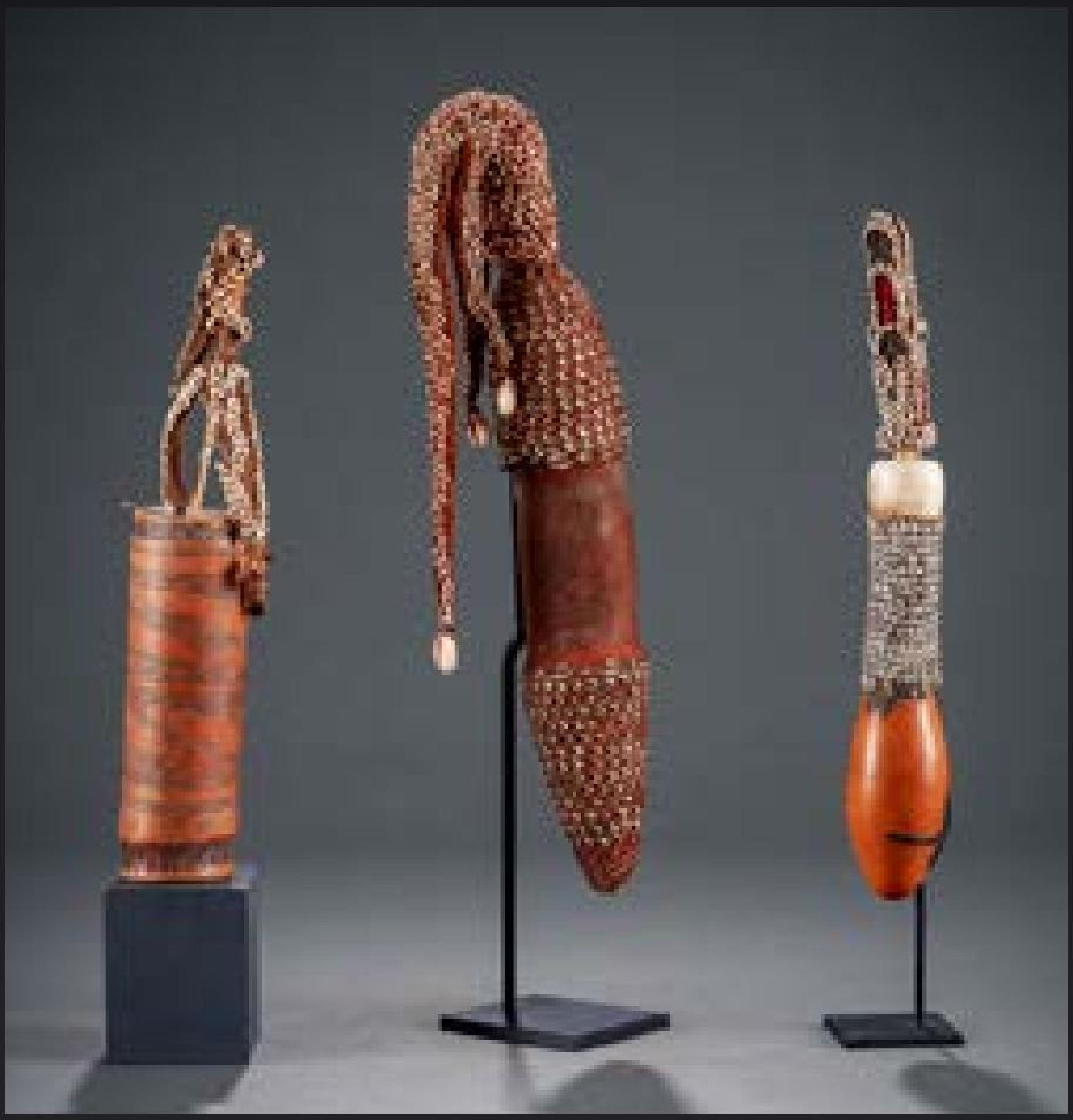
16. Three Lime Containers with decorated spatulas, Sepik River & North Coast, Papua New Guinea

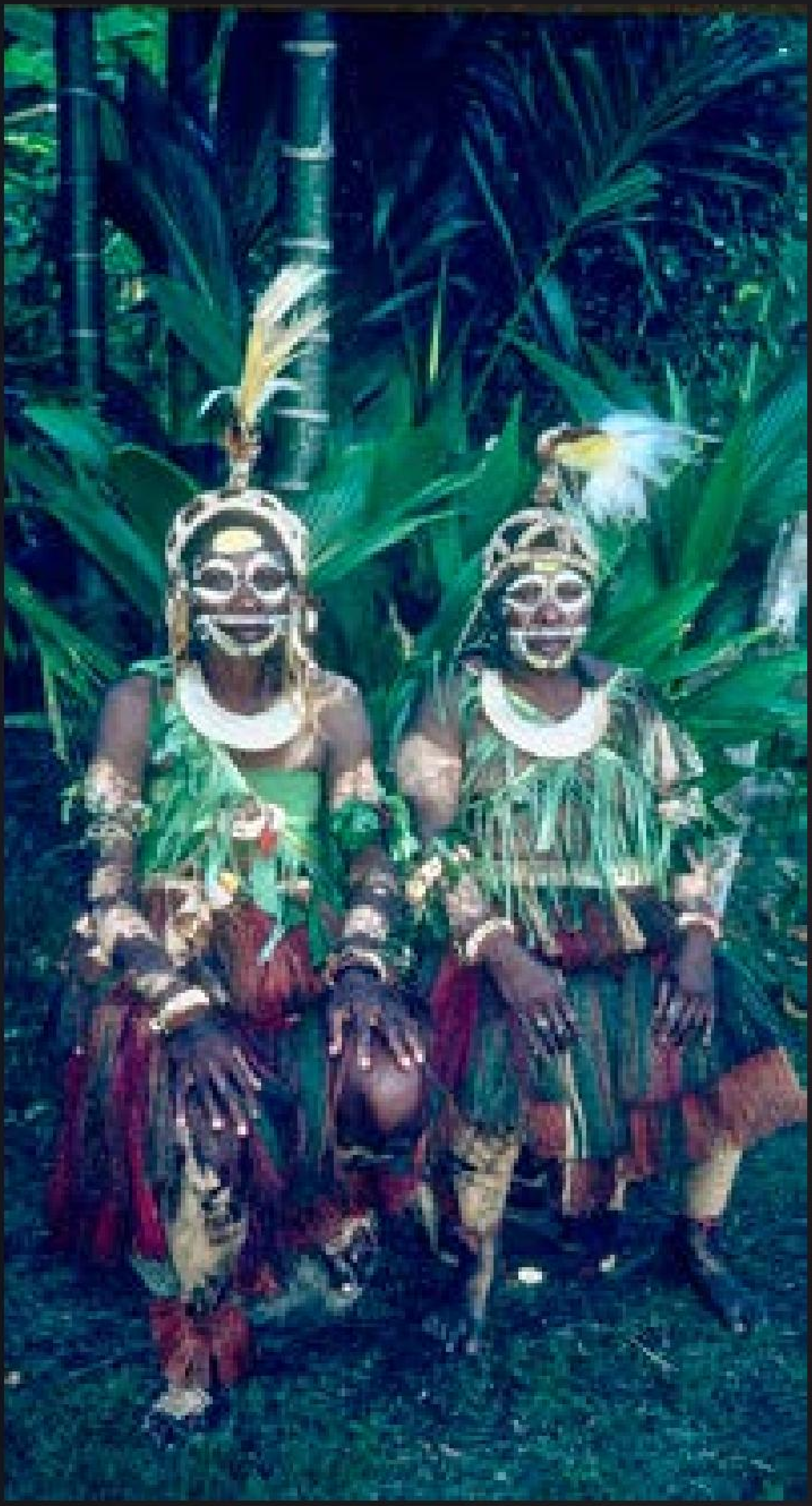
a) Bamboo lime container, Chambri Lakes, Middle Sepik River. The bamboo is a wonderful honey-colour from age and use, finely engraved and a carved bone spatula heavily decorated fibre tassles covered in fine nassa shells.
Early 20th Century. Ex-old New Zealand collection.

b) Marriage Lime Container, made of gourd that is largely covered in shell encrusted clay. The fine cassowary bone spatula (with bird head) is heavily decorated with finely woven fibre and shellwork. These gourds are presented to the bride by her family, and carried to her husband as part of the bride price.
Collected in Tigowi village, mid-1970's by Chris Boylan

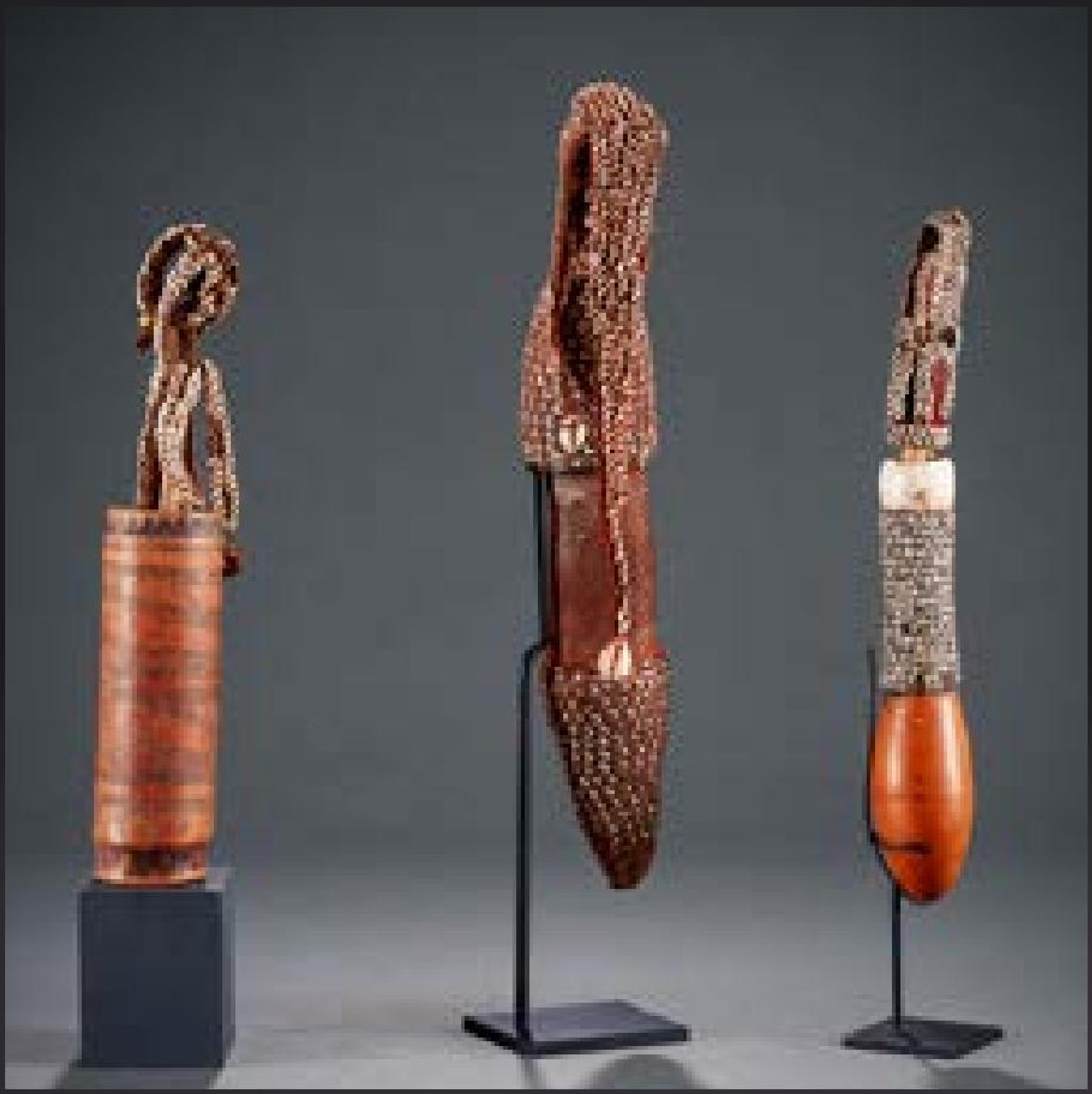
c) Ceremonial container, Rai Coast, probably Rawa culture, Finisterre Mountains, inland Morobe province. Tiny shell discs are embedded in a clay covering, surmounted by section of a tridacna clamshell. These decorated gourds are used ceremonially, carried by both men and women in dance. Ex-Daalder collection, Adelaide, South Australia.

a) 36 x 6 diam cm	a) € 2400
b) 47 x 8 x 8 cm	b) € 2800
c) 41 x 6 x 6 cm	c) € 2800





Two brides, ceremonially attired for their marriage ritual.
Tigowi village, Sepik River.
Photo: Chris Boylan, 1974



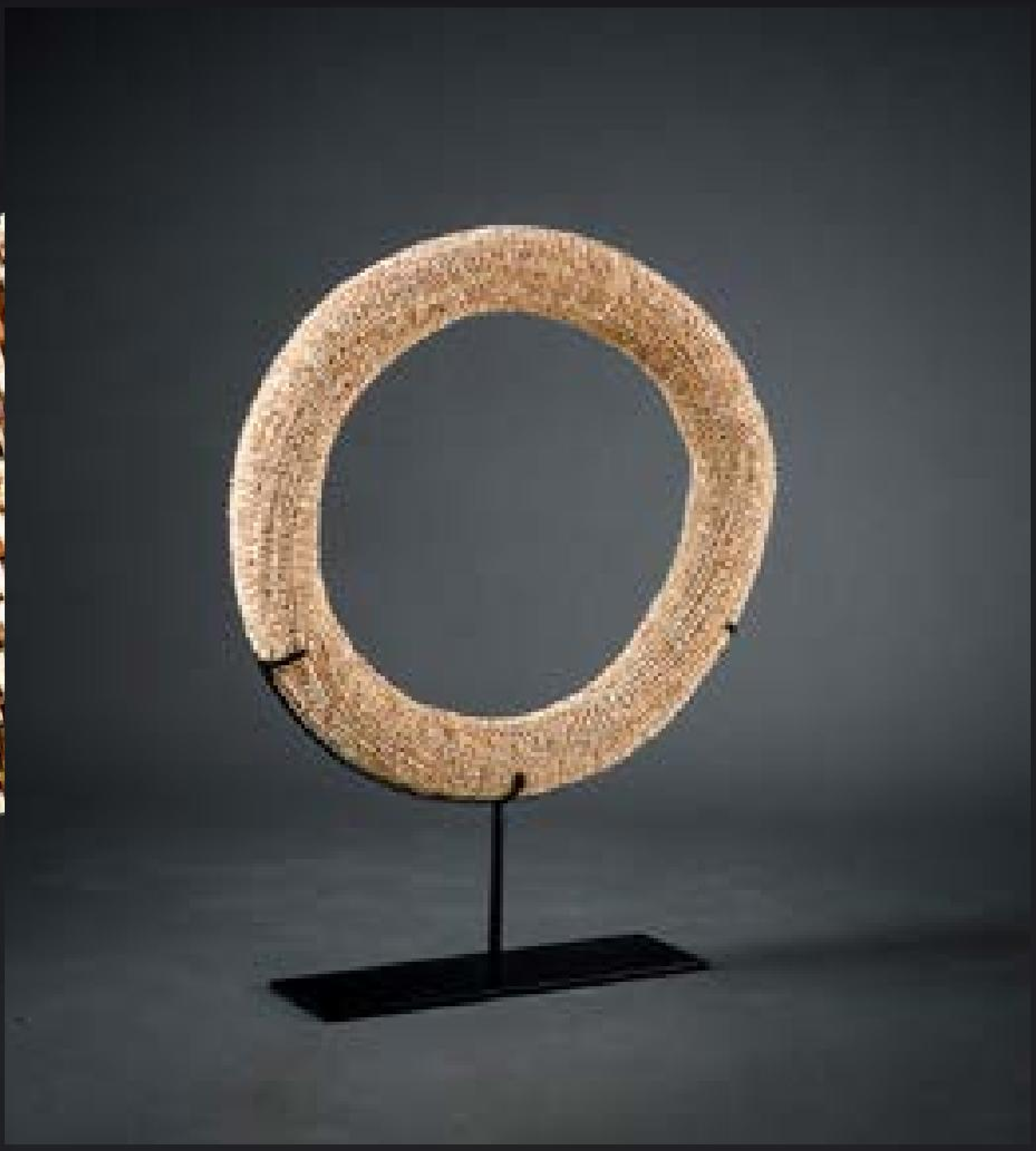
17. Giant Nassa Shell Ring, *loloi*, Tolai, New Britain, PNG.

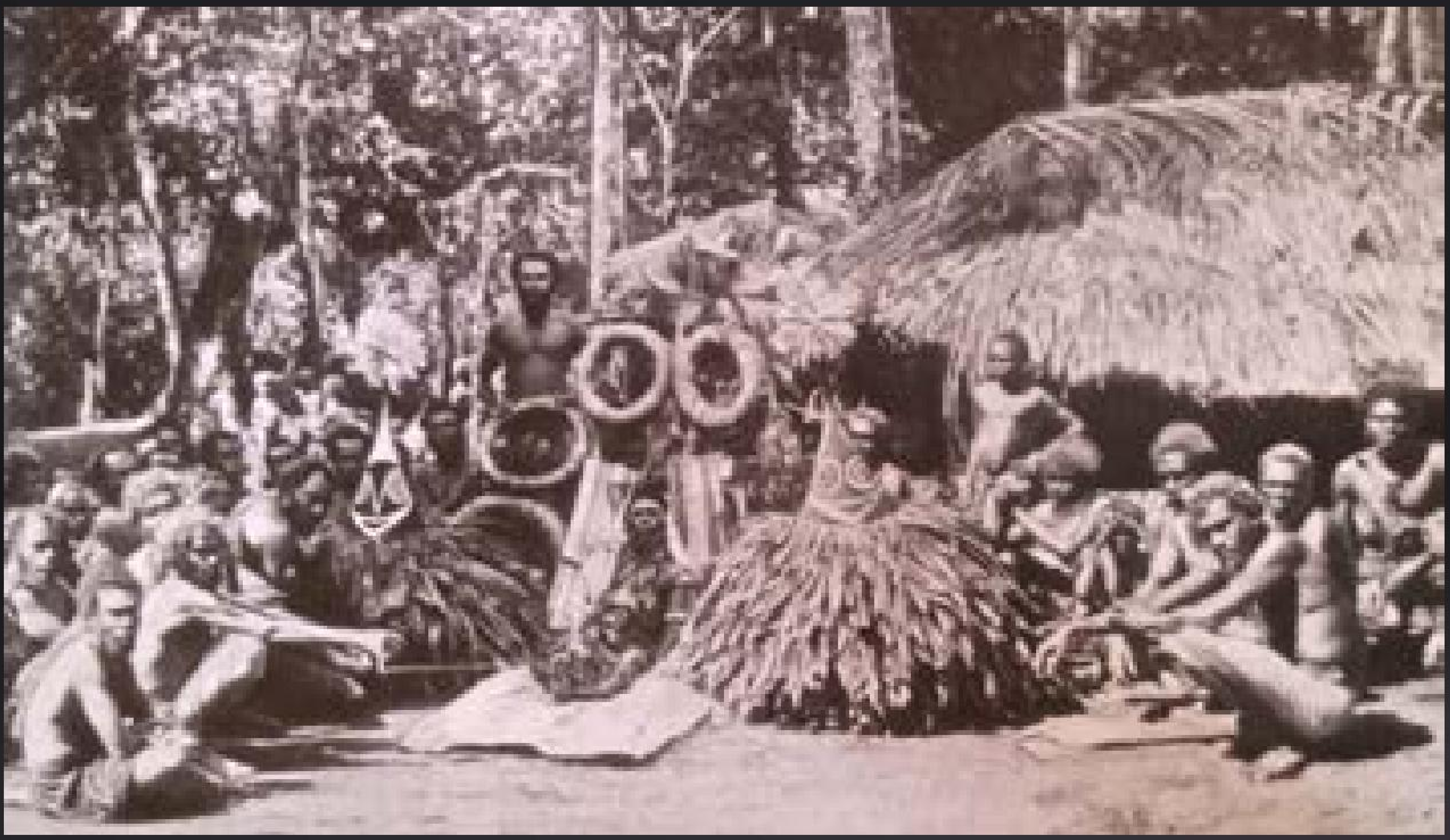
Nassa shells are used as part of the traditional currency of the Tolai people, even still today. They are important for Bride Price Payment – when the dowry is paid for a new wife. They are rarely sold or traded and few are found outside Papua New Guinea, and their traditional use within Tolai society. They are of great value and highly prized. The form and fine detail of these “primitive” Oceanic wealth rings resonate with contemporary absract forms., and are a form that confirms that long connection between Oceanic and contemorary western art.

At important community events the Loloi are brought out for display and are presented to the wife’s family as the most important part of a Bride Price, or, at compensation and funeral gatherings, used to pay debts to those who have helped through one’s life.
At these ceremonies the shell lengths are unwound from the circular “*Loloi*”, and cut into sections, to be presented to the various participants.

67 cm diameter x 10 cm thick

€ 4500





Photograph taken circa 1900 showing a Tolai ceremony where *loloi,* the giant nasa shell rings, wrapped in pandanas leaves to keep their whiteness, are being presented in payment. The exact nature of this ceremony is unkown.

18. Obsidian Spears and Knives, Admiralty Islands, PNG. all 19th Century.

Several of these group come from the collection of Edward Pierson Ramsay, first Curator of the Australian Museum, Sydney 1874-1895. All are early collections and 19th Century.

a) Spear with a fine obsidian blade, and finely engraved paste support. There is some minor restoration.
Ex-Ramsay c.1880. Ex Bill Evans, Sydney.

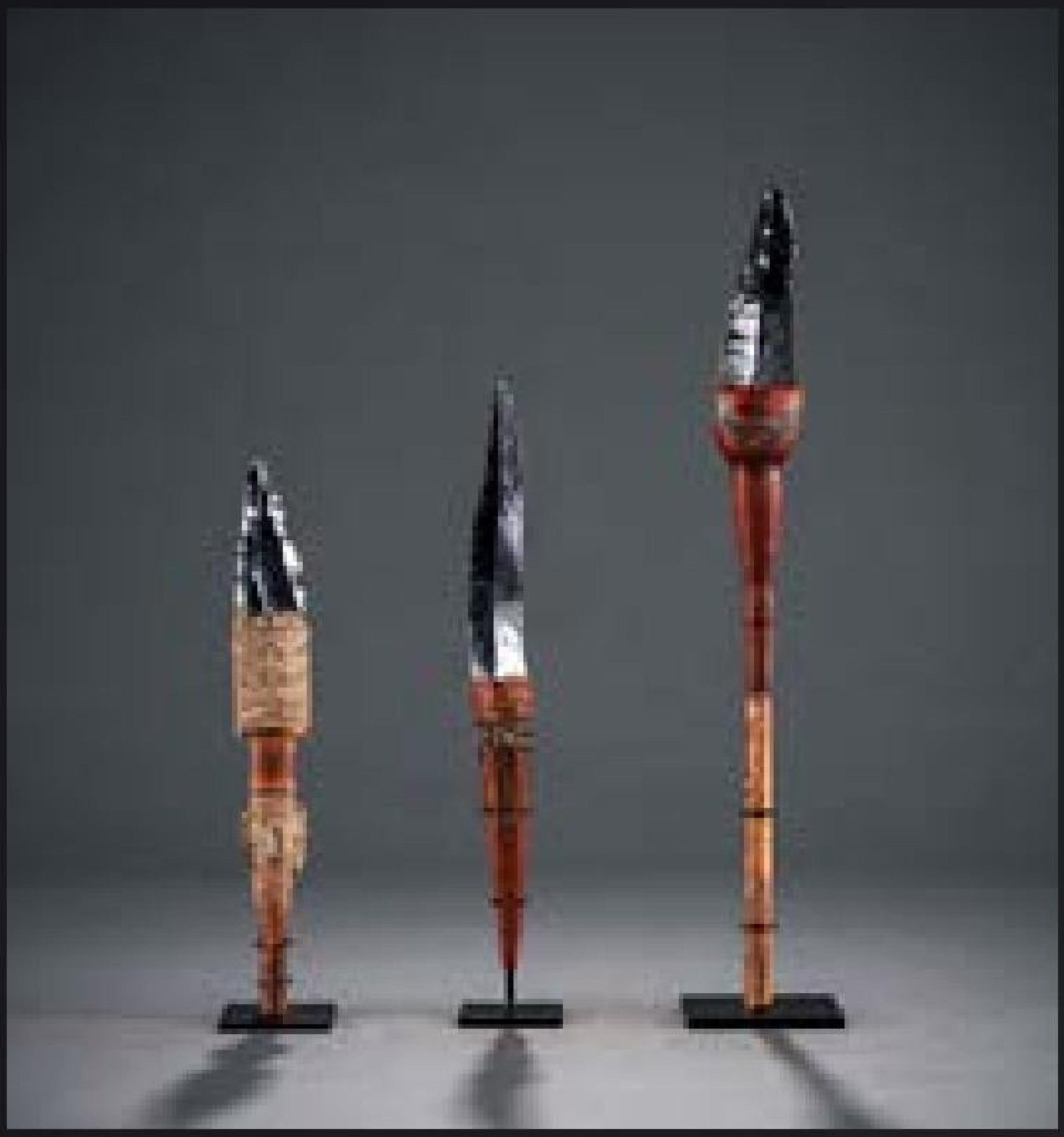
b) Spear with quartzite blade (unusual for Admiralty is) but very traditional paste support and carved section.
Ex-Mick Pendergrast coll. Auckland, New Zealand.

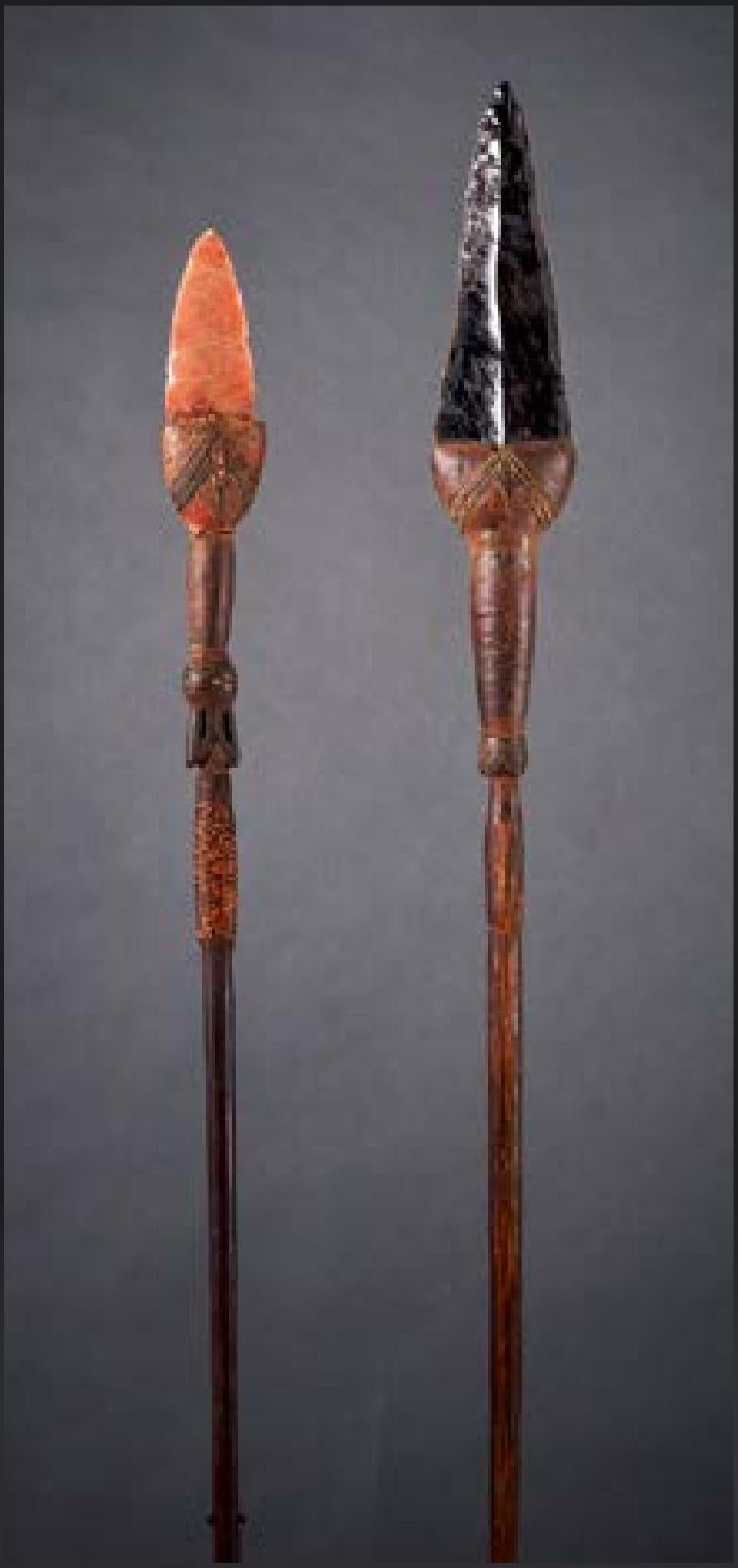
c) Spear top, with fine obsidian blade, fine woven motifs. Two old faded old collection numbers in black, E112 and F91/32, ex-Alex Philips, Melbourne.

d) Knife, with long slender blade, engraved and painted paste blade. Ex-Thomas Barrett collection, c.1930.

e) Obsidian spear, Admiralty Is. 19thC Ex-Thomas Barrett collection c. 1930.

a) 164 x 8 x 3.5 cm	a) € 2800
b) 85 x 7 x 3.5 cm	b) € 1500
c) 47 x 5 x 3 cm	c) € 1400
d) 32 x 4.5 x 3 cm	d) € 1800
e) 33 x 3.5 x 2.5 cm	e) € 1600



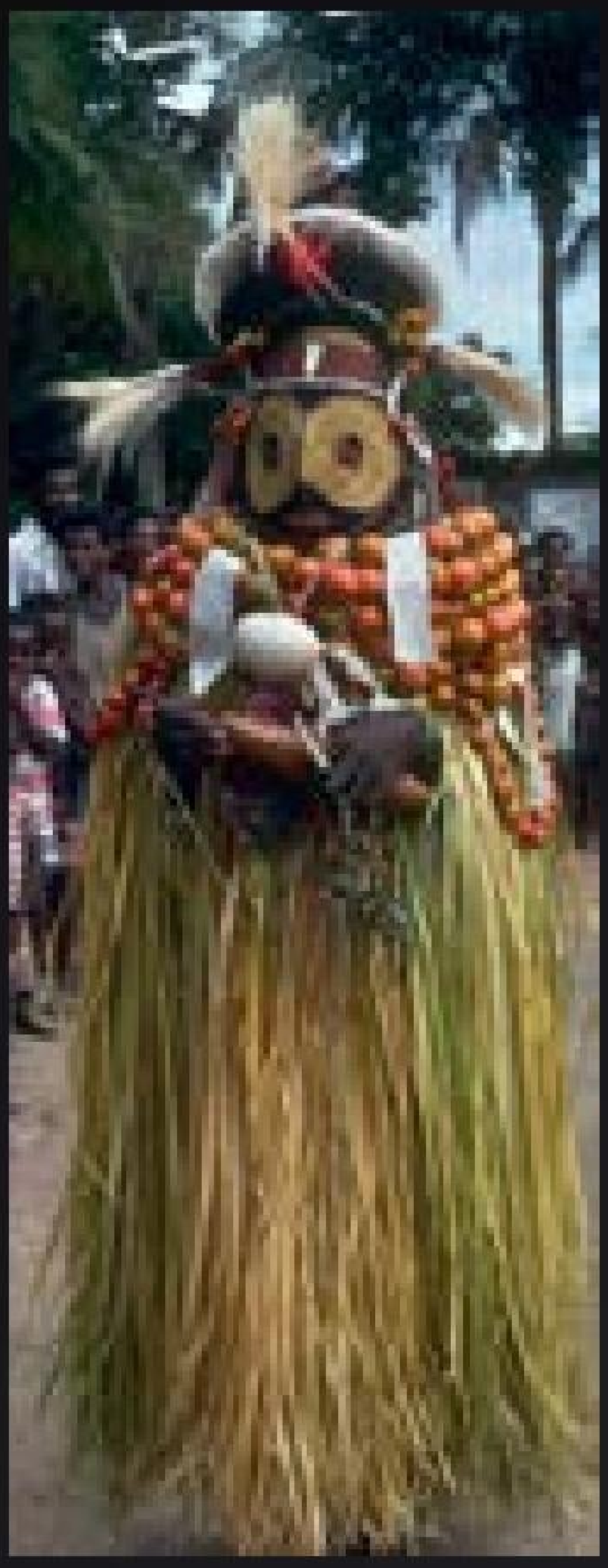


19. Woven Helmut Mask, Baba, Abelam People, East Sepik Province, PNG.

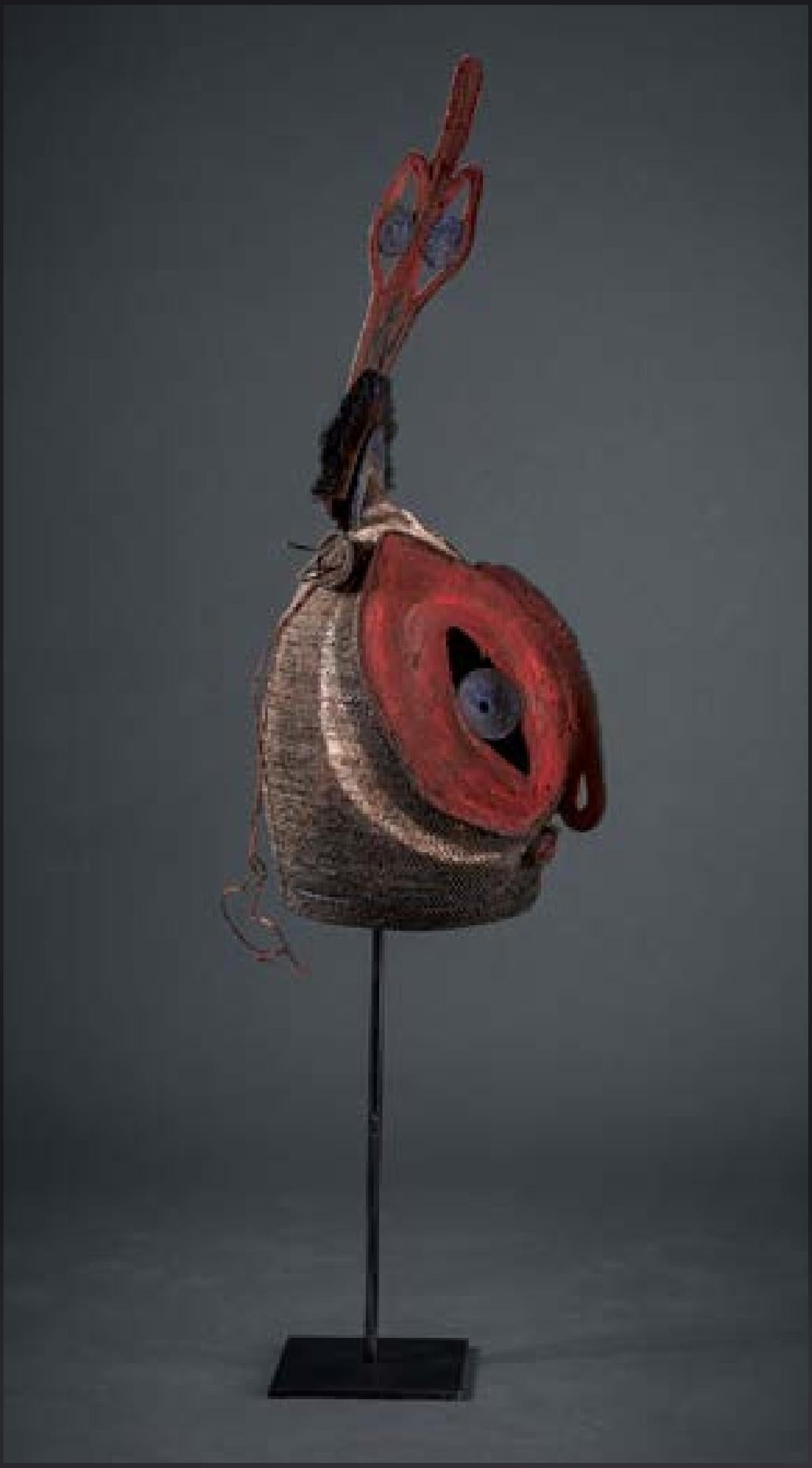
This a wonderfully woven baba mask, tight and compact, that has a raised spire projecting high above the head. The form is tall and elegant, whereas most baba masks are more spherical in form. The eyes are quite unusual, being concave, painted blue, that contrasts so well against the dominant red of the mask. This is an unusual form with the tall spire that, in ceremony, would no doubt be decorated with colourful bird plumes. At the base of the spire, almost hidden, is a raised squatting figure, only black, with no colour.

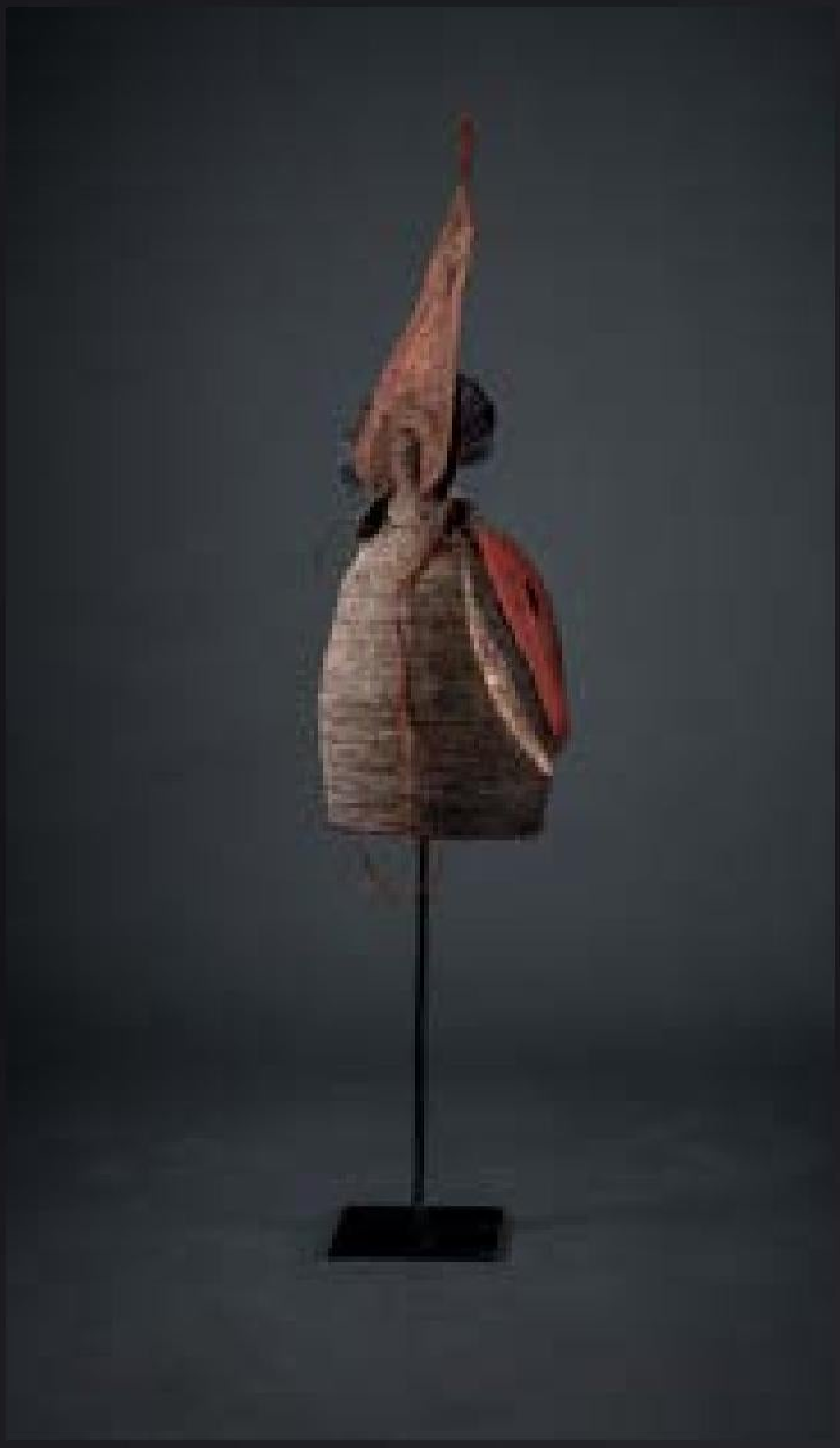
81 x 26 x 33 cm

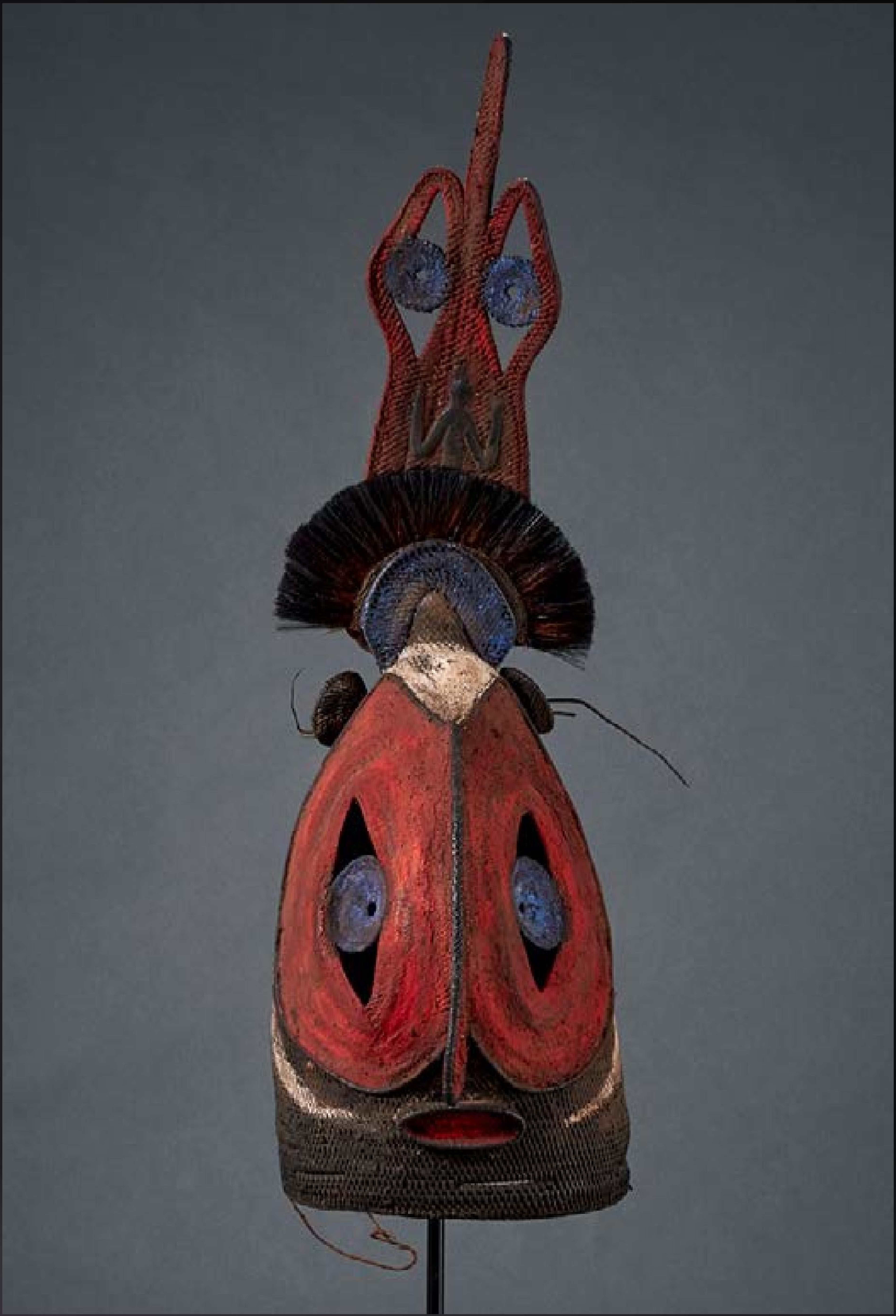
€ 3000



Abelam Baba Mask in full regalia. Note the bird of paradise at the top of the mask. No doubt something similar would have been attached to the woven spire on this mask during ceremony.







20. Four Old Yam Masks, Abelam, Papua New Guinea.

Yam masks are woven artforms found throughout the extensive Abelam region, where the growing of large yams is equated with spiritual power. The best are fine and tightly woven, and embellished in bright earth ochres.

a) Large tightly woven mask with strong orange, black and white ochre colours.

b) A finely woven mask, bulbous face, orange and green colours.

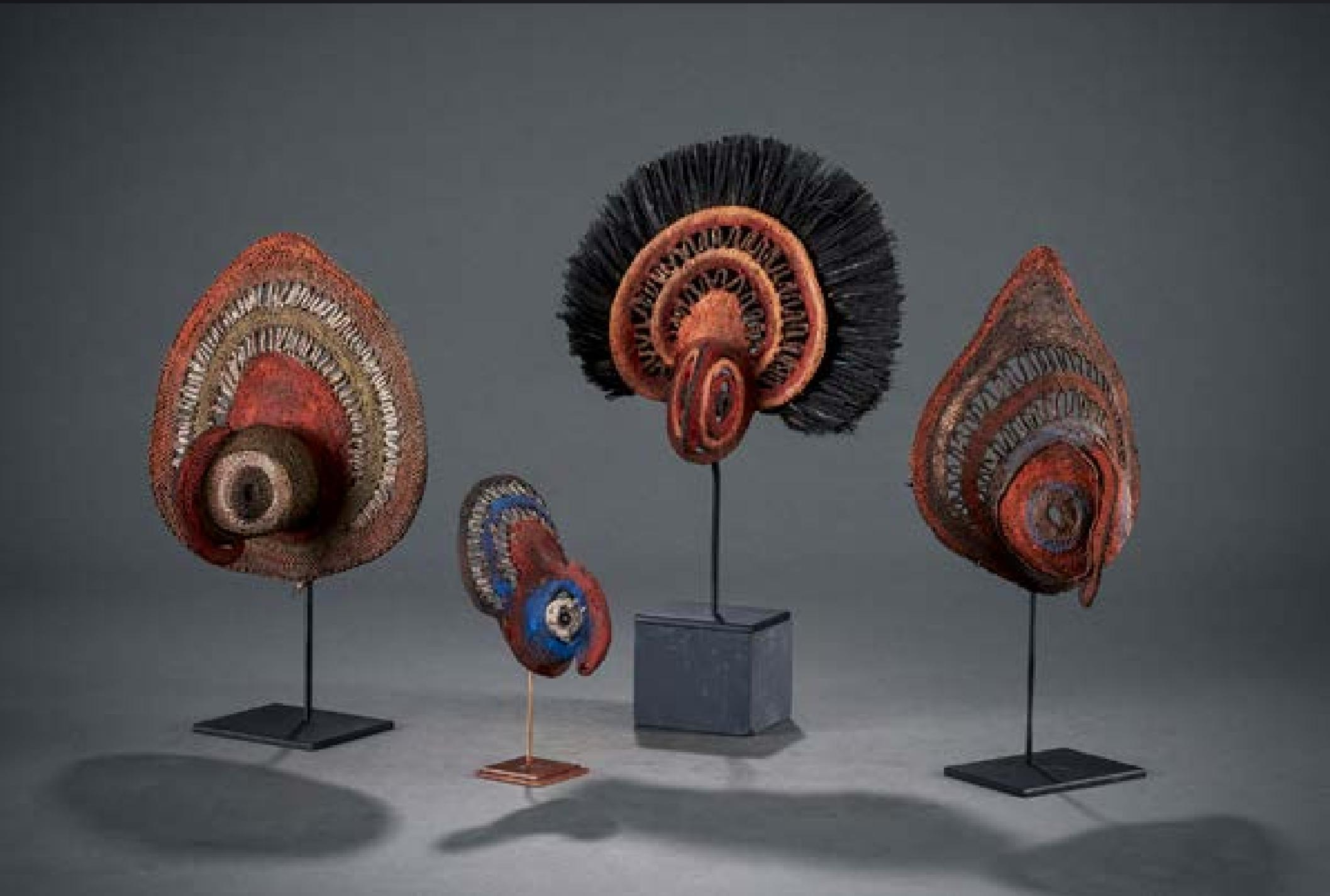
c) Old, tighly woven yam mask, blue and pink.

d) Minature yam mask, red and yellow.

e) Minature yam mask, yellow and red.

a) 27 x 27 x 17 cm
b) 16 x 13 x 9 cm
c) 27 x 27 x 7 cm
d) 25 x 25 x 12 cm

a) € 1200
b) € 500
c) € 1000
d) € 1200



21. Three Lime Spatulas, Papua New Guinea.

Betel nut chewing is found everywhere throughout the coastal regions of Papua New Guinea, and most importanly in ritual situations. Elaborate lime spatualas are found in all these communities specificaly for ceremonial use.
Shown here are spatualas from three different cultural groups.

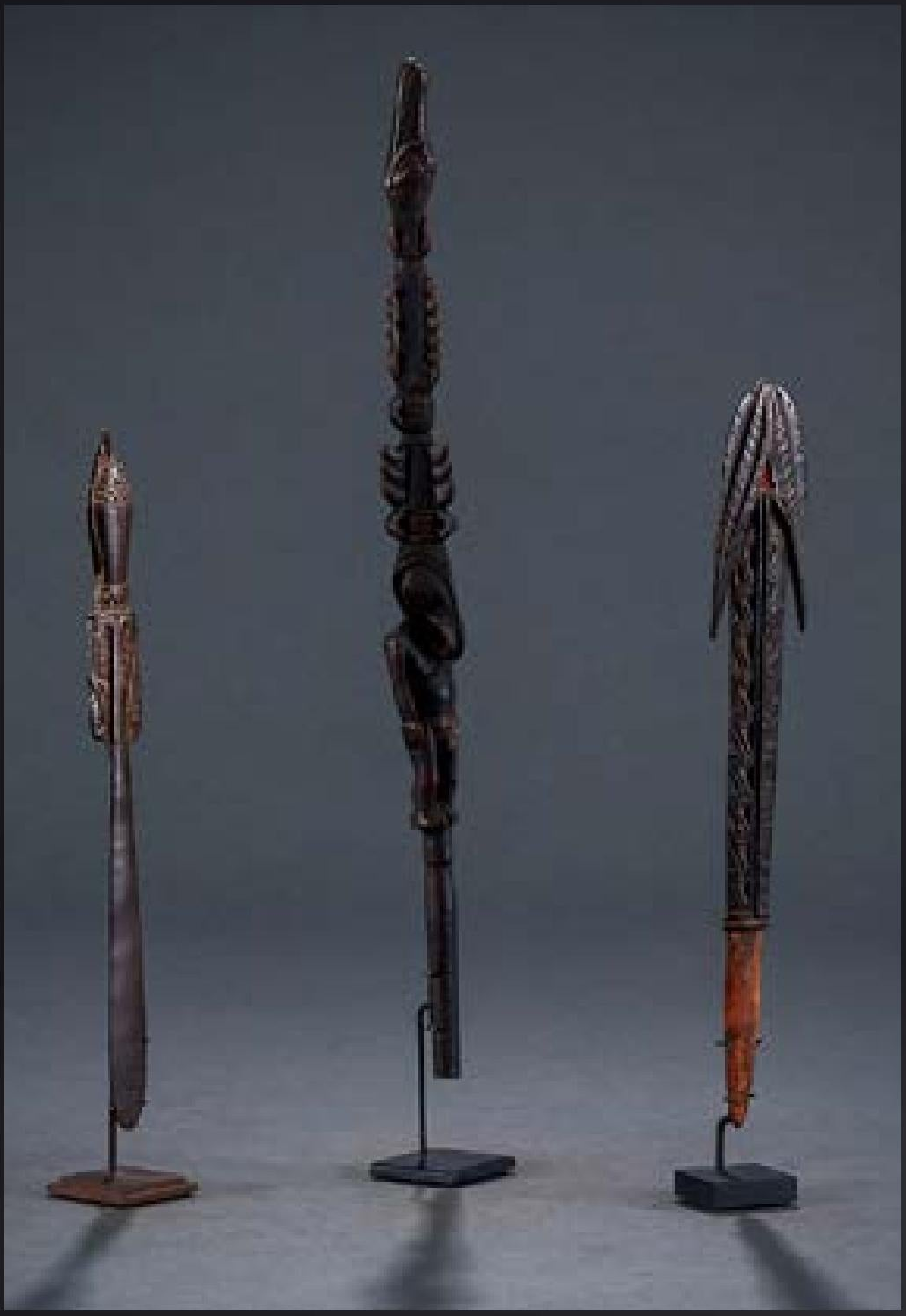
a) Ebony like spatula, Massim, Trobriand Islands. 19th/early 20thC Clapper-type, used by magicmen in rituals for both good and bad(black) magical practices.

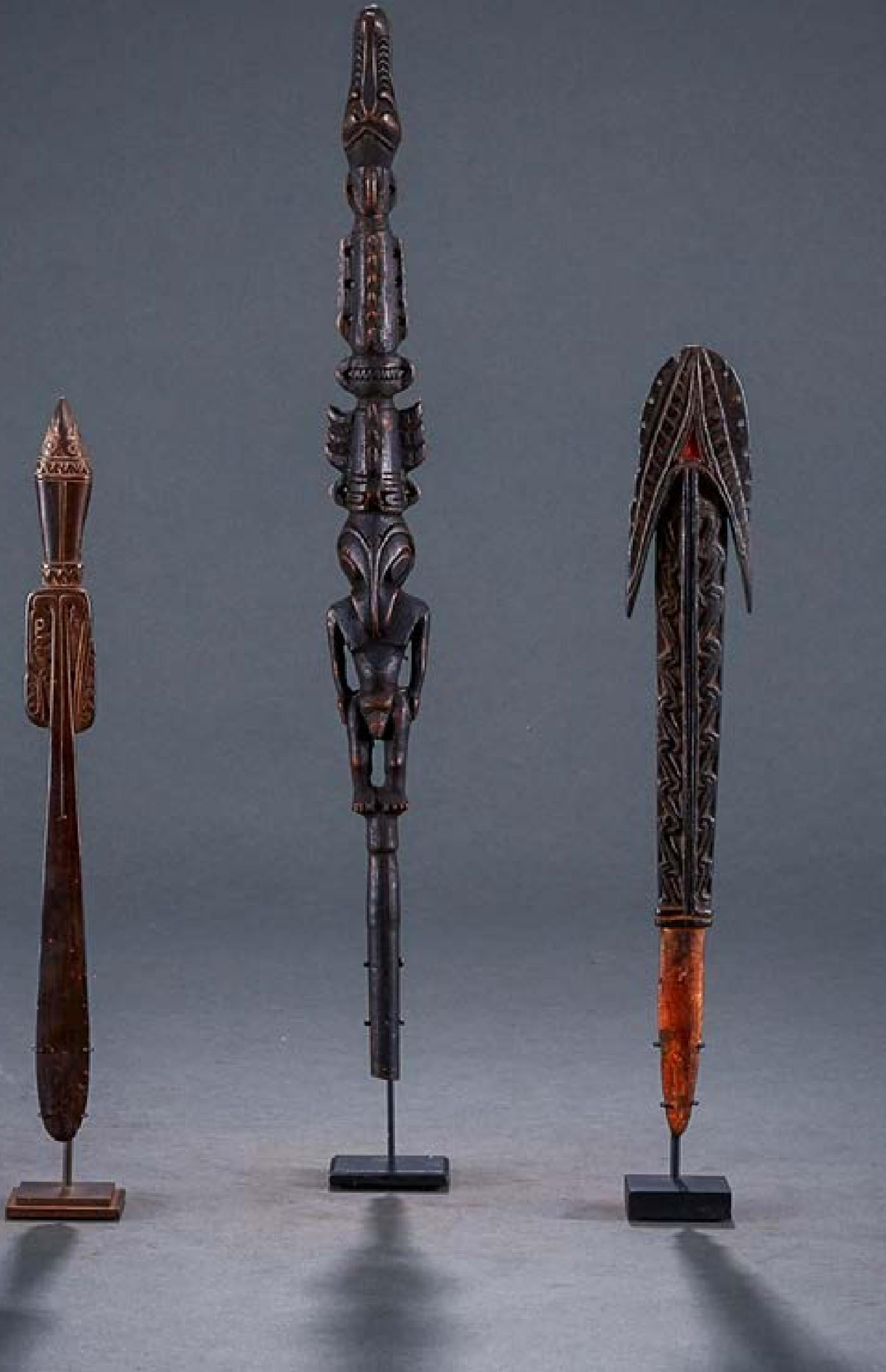
b) Hardwood Lime Spatula finial, Murik Lakes, Lower Sepik River. Old and well used; finely carved, with good patina. Ex-Jack Sadovnick collection, USA.

c) Hardwood lime spatula, Collingwood Bay. 19th/early 20th C. Ex-Mariann Ford, Sydney; Ex-Michael Hamson.

a) 26 x 2.5 x 0.5 cm
b) 38 x 4 x 3 cm
c) 25 x 5 x 1 cm

a) € 800
b) € 2500
c) € 1400

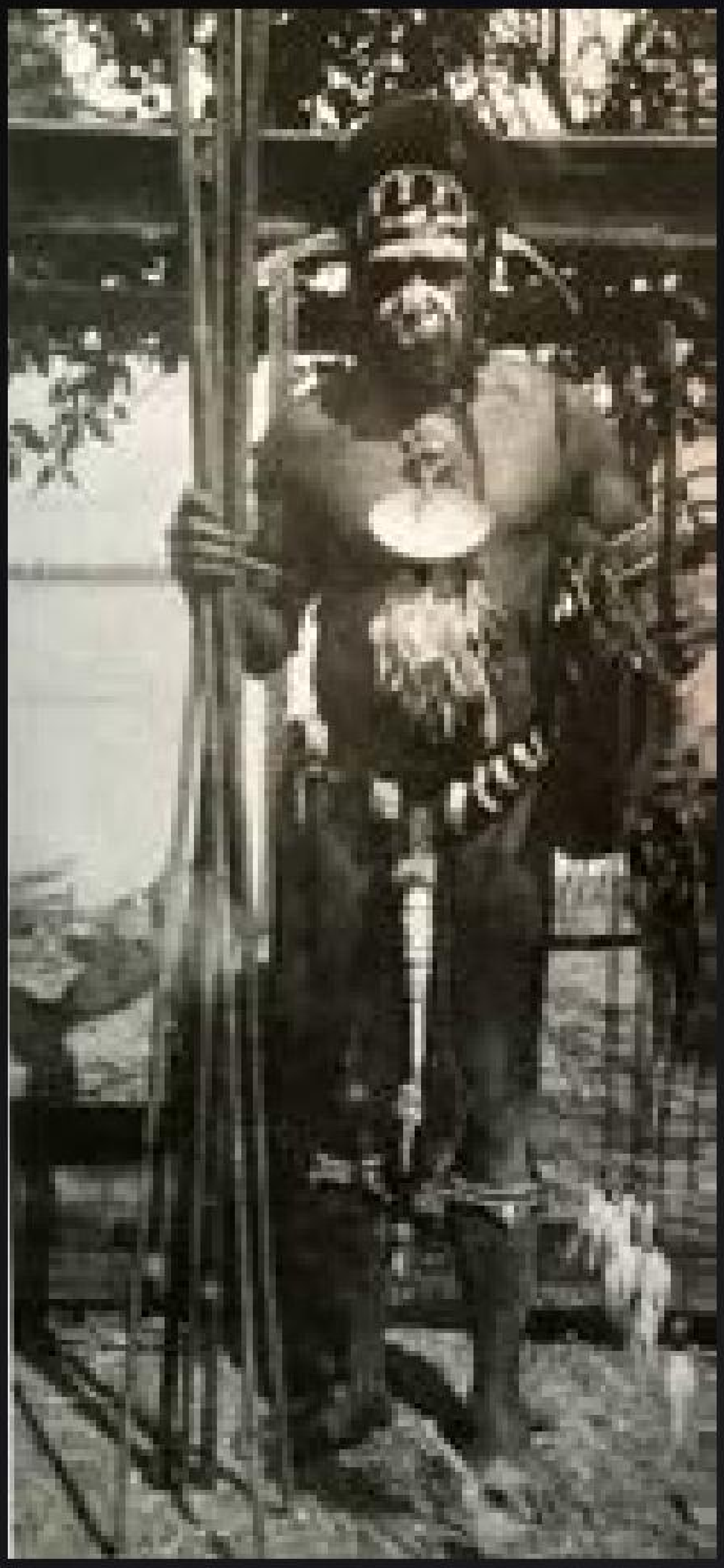




22. Two Phallocrypts, Iatmul, Middle Sepik River, PNG.

a) False Vagina. These are woven of string fibre, forming a triangular vagina, painted red inside, and human hair to represent female pubic hair. They are worn by men in naven ceremonies. (see Meyer, 1995 pp231 for similar)

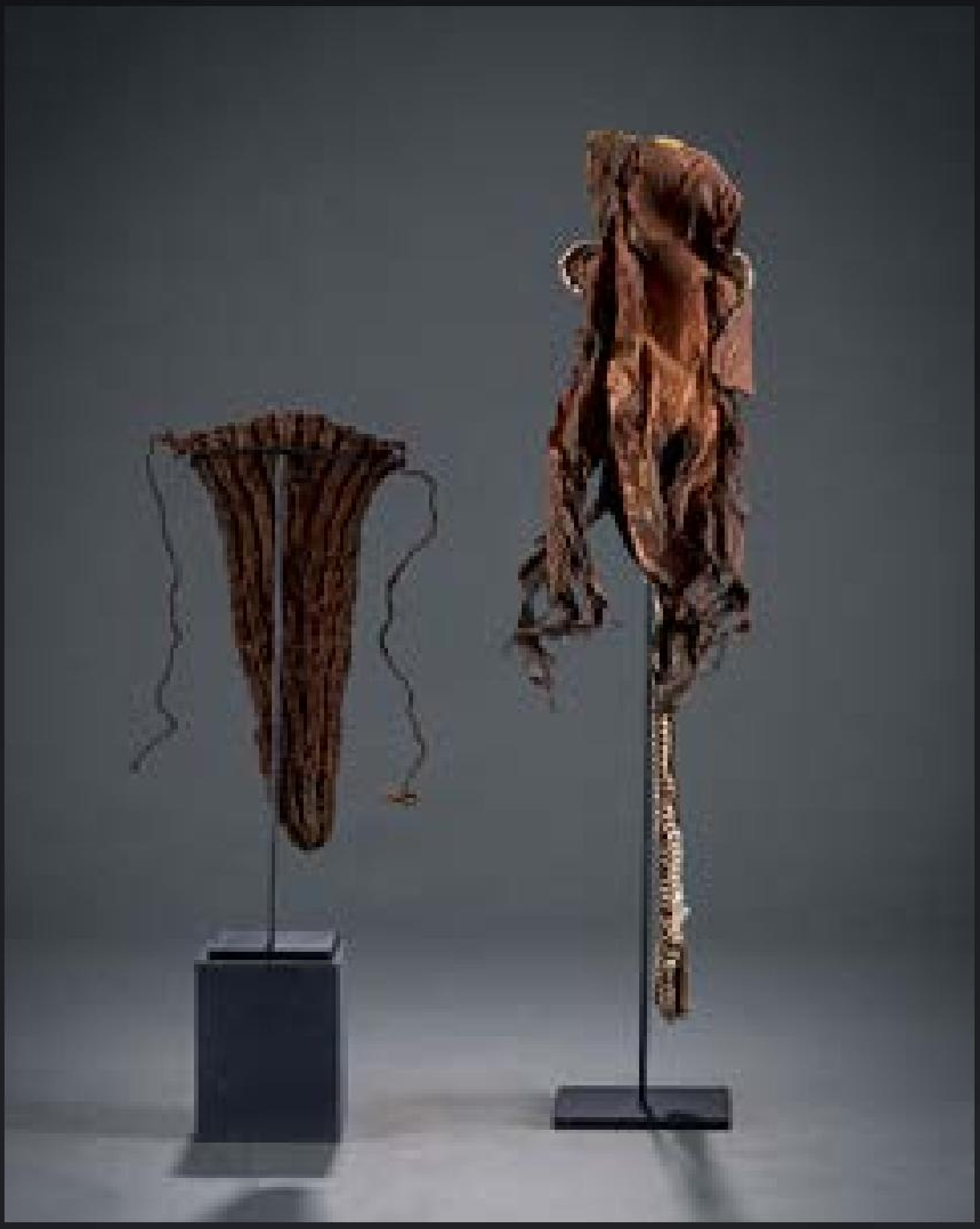
b) Homicide Apron. These are presented to a man by his uncle (wau) after he successfully takes a head. Headhunting practices were central to Itamul society, There is an elaborate cover of nassa, cowrie and conuse shells mounted on a woven fibre base; but the important part is the skin of the flying fox; a symbol of headhunting prowess.

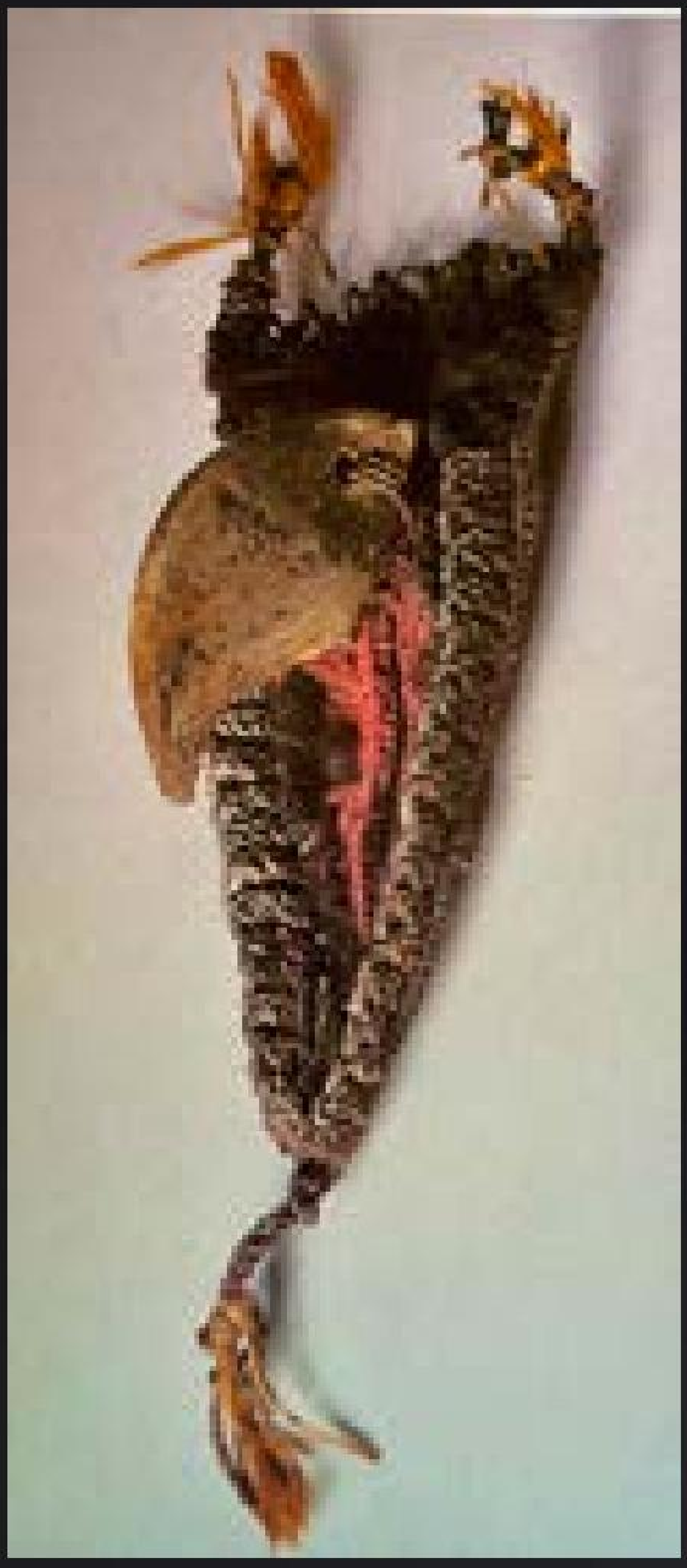


a) 26 x 12 x 1 cm
b) 61 x 11 x 9 cm

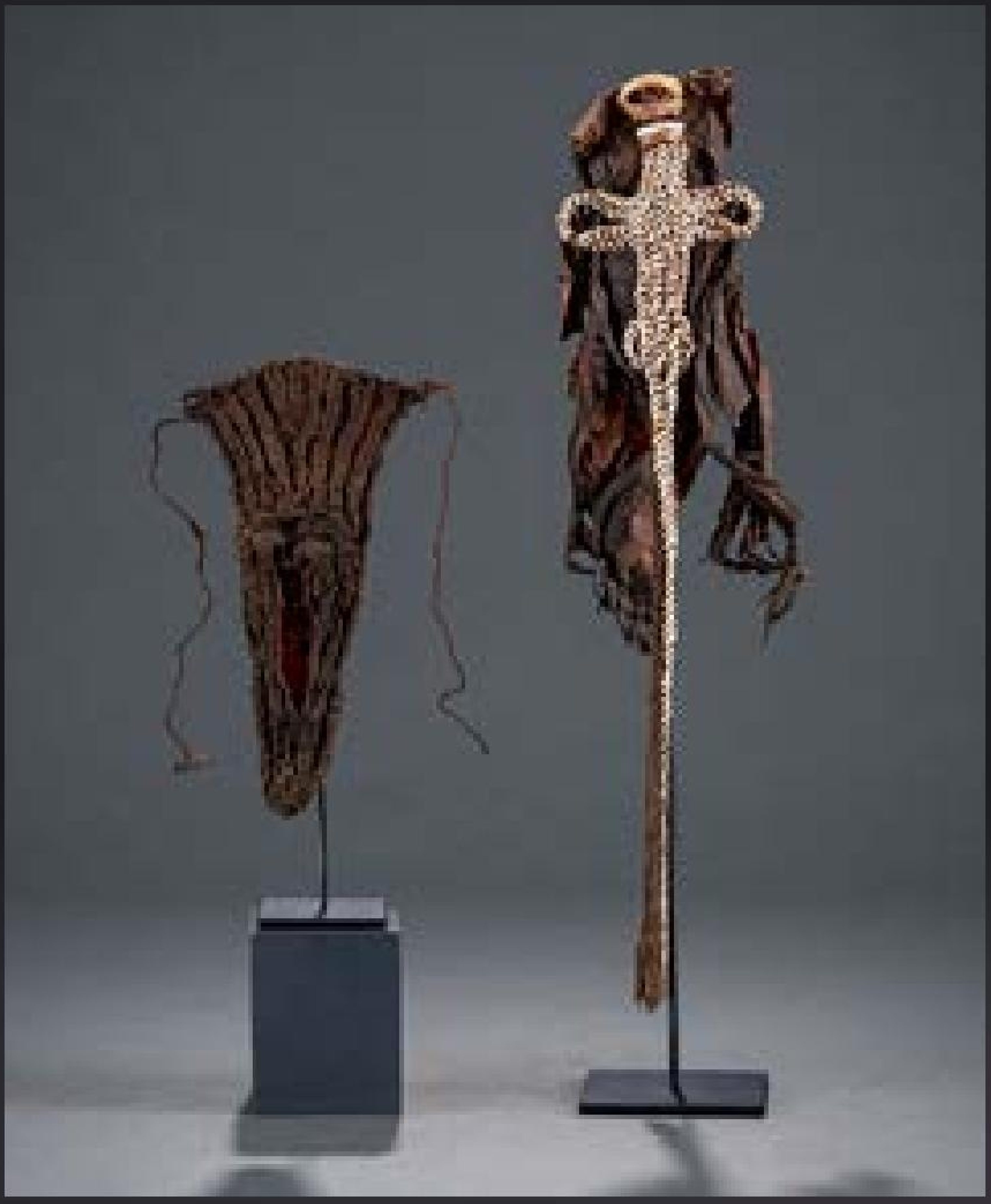
a) € 2000
b) € 2800

Early photograph, Iatmul warrior, wearing the homicide apron, confirms that he has taken an enemy head.





False Vagina, worn by transvestite men during naven ceremonies.
Collected by Oscar Meyer and Bruce Lawes c. 1956-57
Published: “Oceanic Art” Anthony JP Meyer, Konemann, 1995. pp231



23. A Group of Phallocypts (penis covers), April and May Rivers, Papua New Guinea. All associated with male initiaion.

a) Pair of Shell penis covers, Sepik River. The shells are very fine and old. Holes are drilled through the centre; one still has the fibre loop to hold the penis. Ex_Todd Barlin collection.

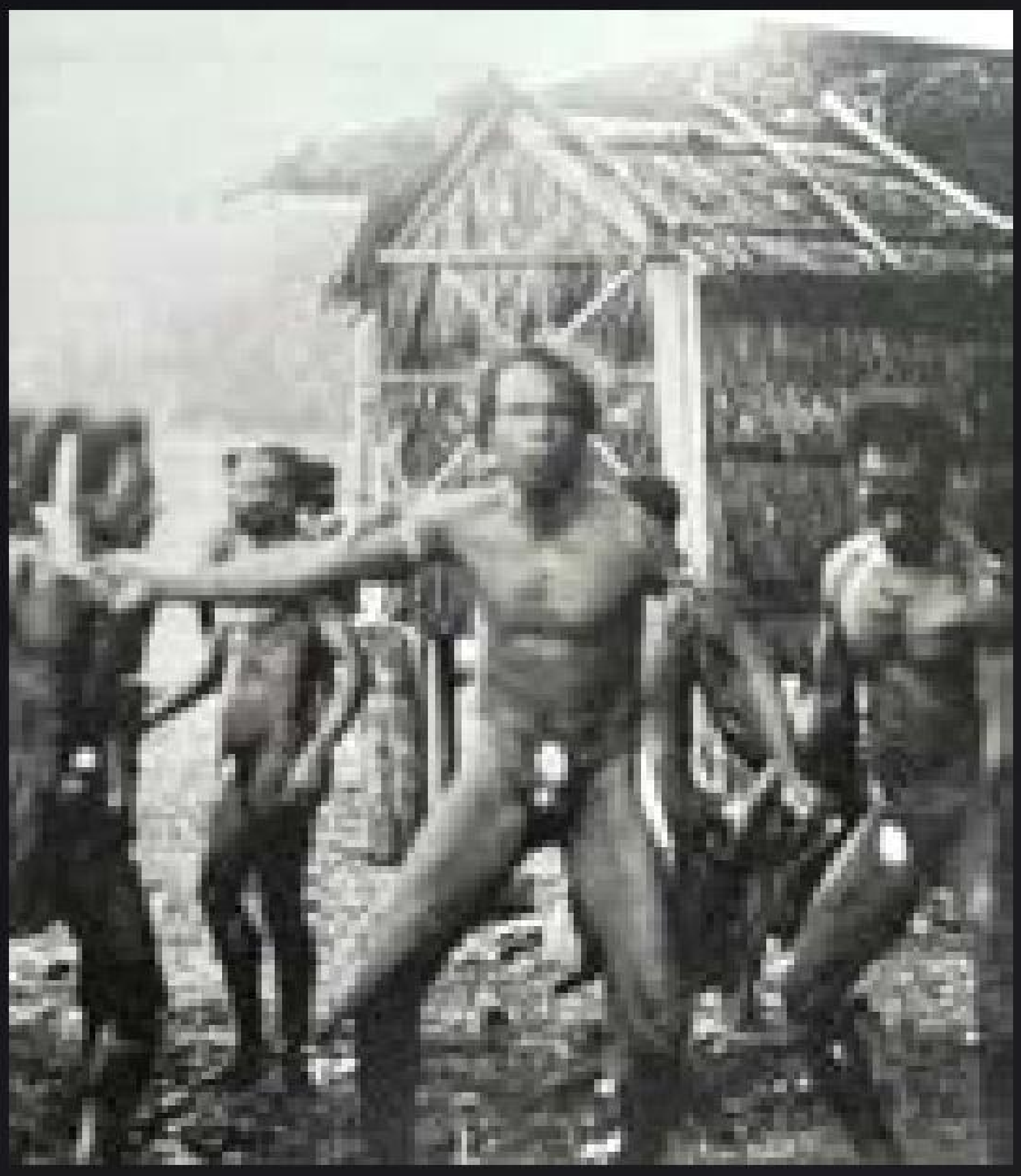
Three penis covers from the Upper Sepik River. All are from an old Sydney private collection.

b) Stunted coconut, beautifully engraved, with cane, fibre and nassa shells.

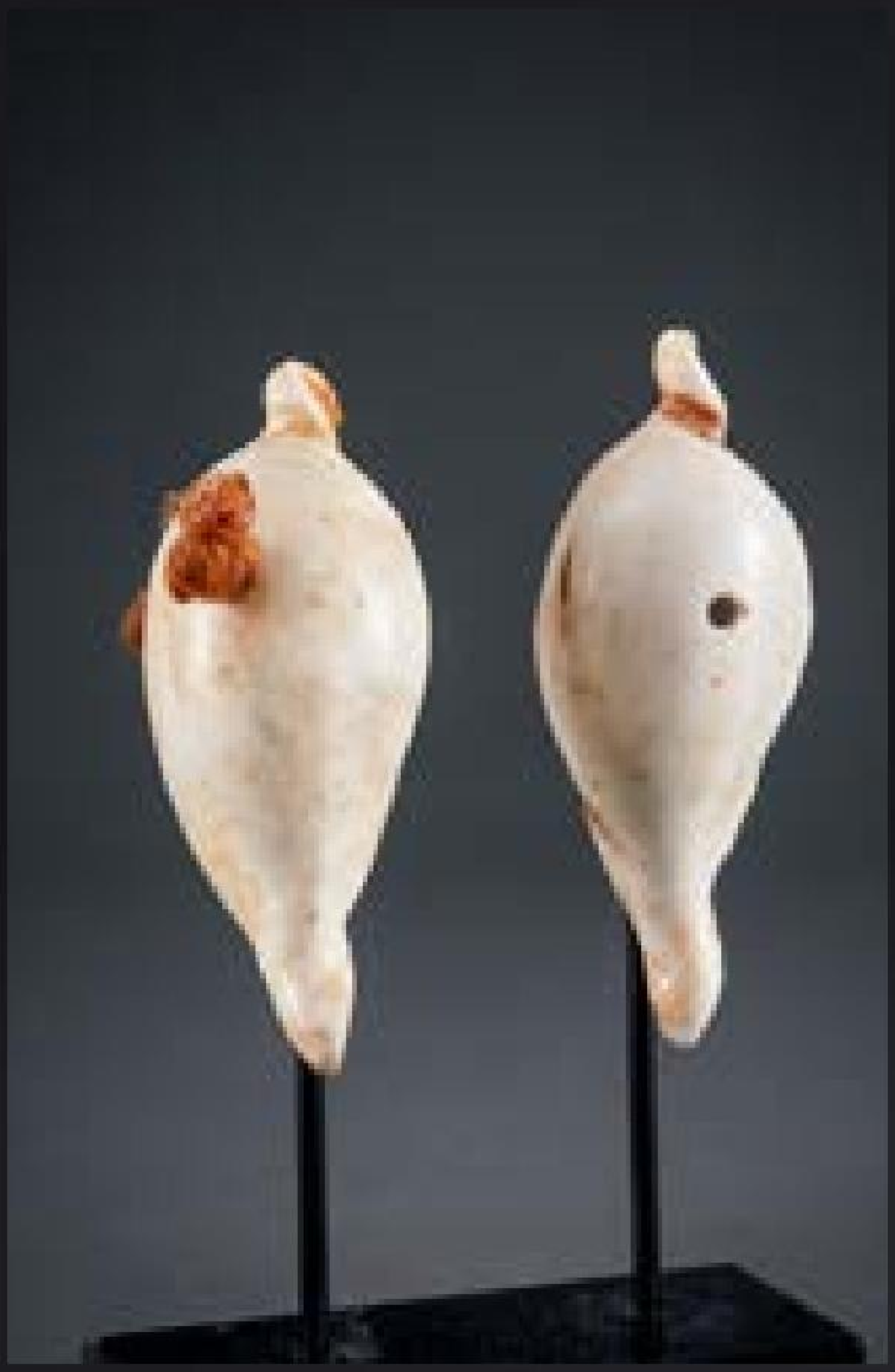
c Dwarf coconut, with cane, fibre and nassa shell.

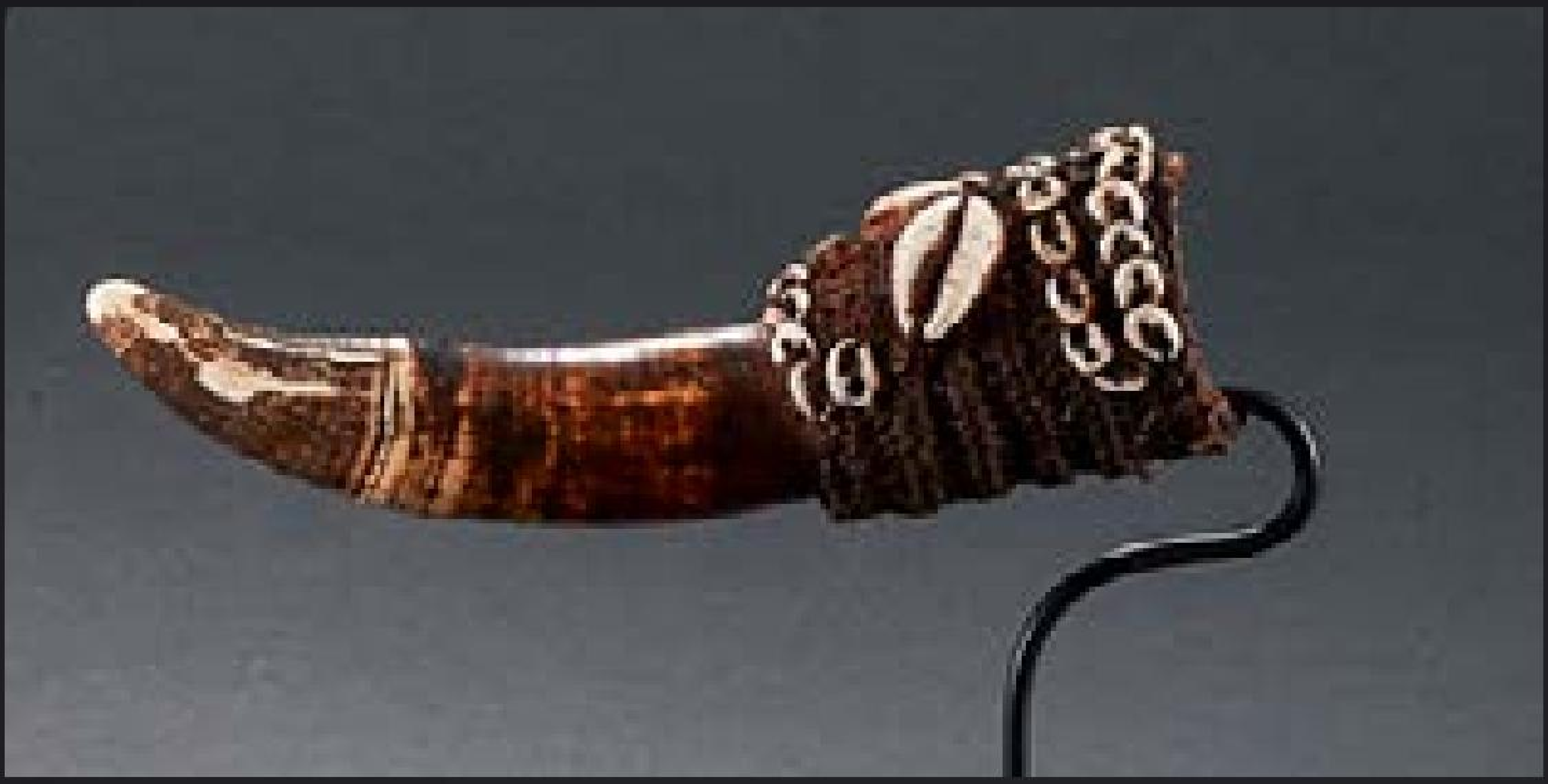
d) Crocodile tooth, with cane, fibre and nassa shells. See "Adorned" 1999, University of Sydney pp36.

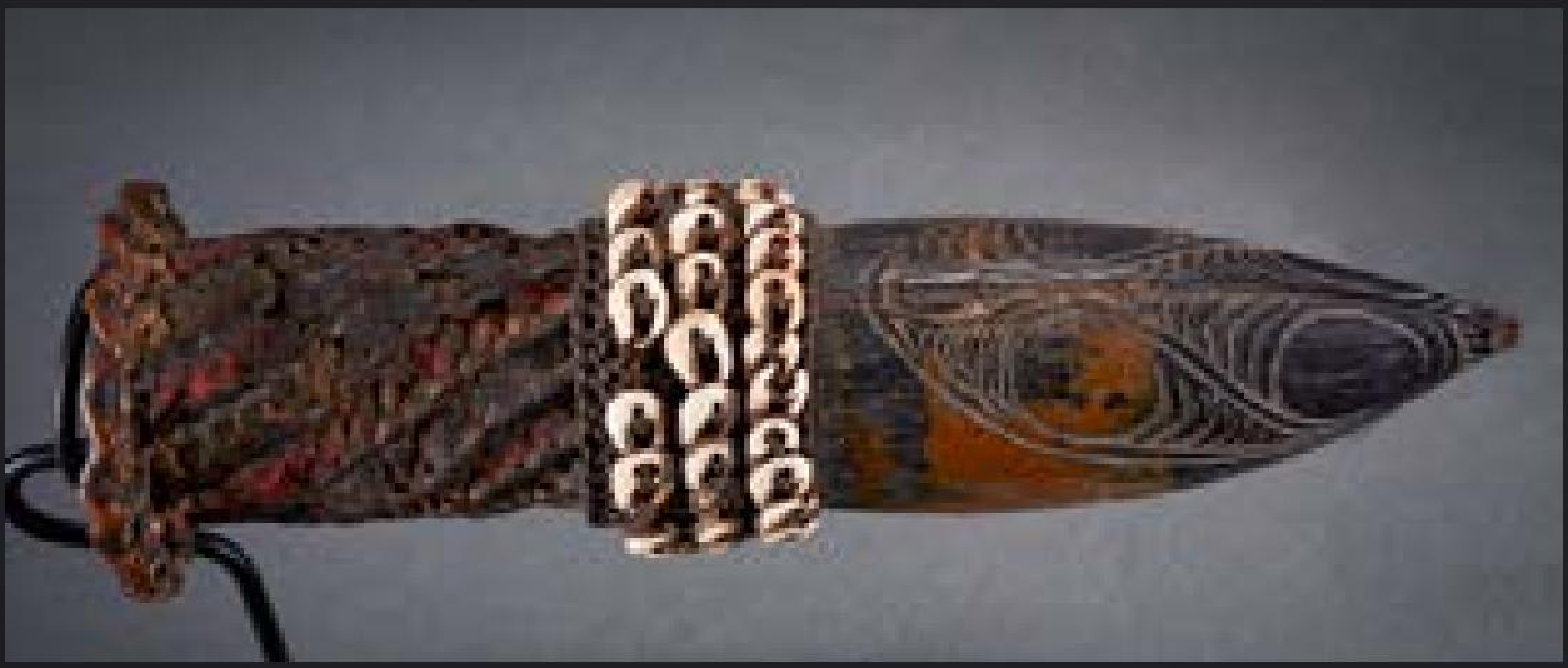
a) each 8 x 3 x 2 cm	a) € 400
b) 16 x 4.5 diam cm	b) € 1000
c) 12 x 5 diam cm	c) € 900
d) 14 x 4 diam cm	d) € 1000

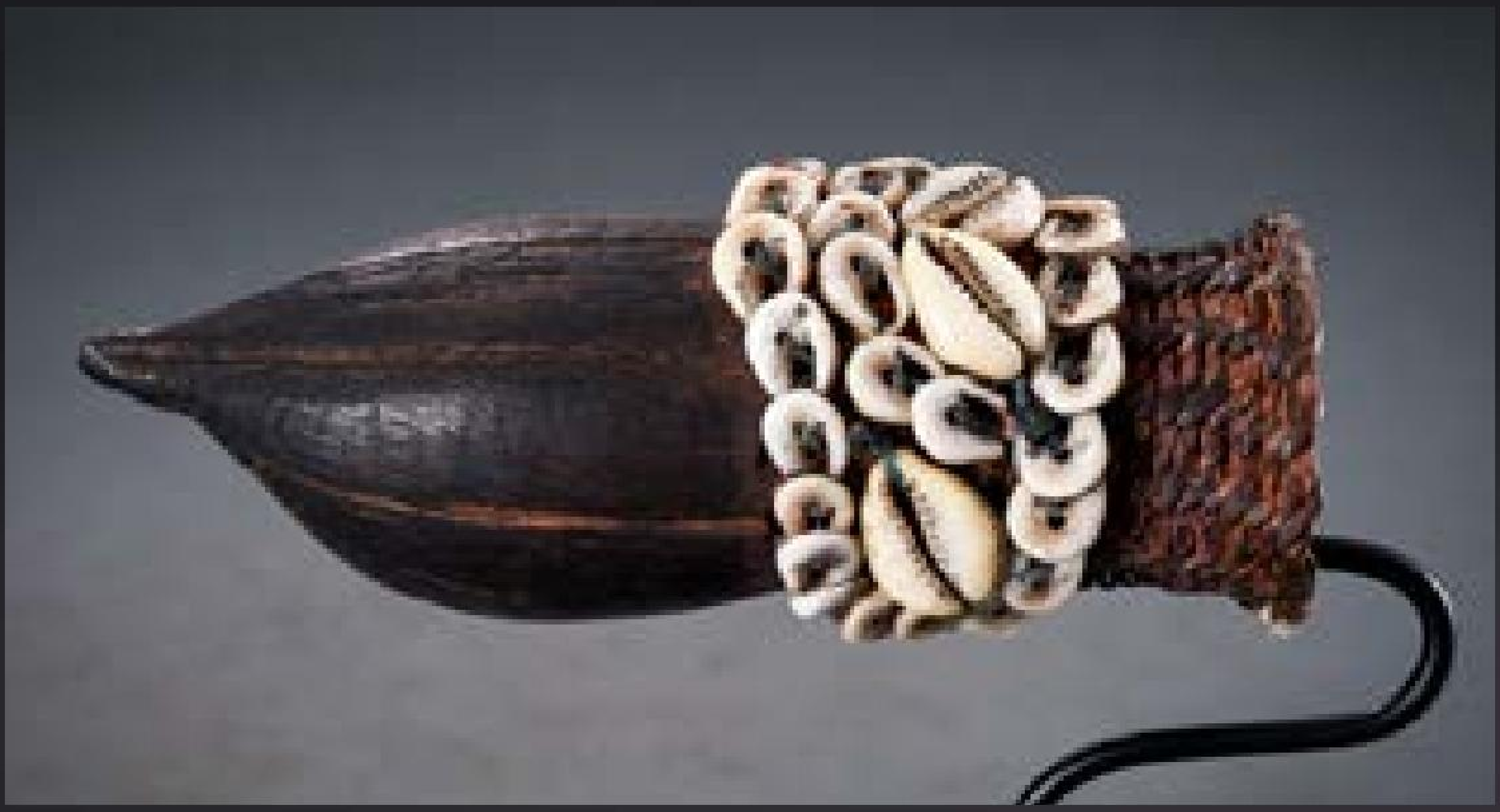


Men dancing wearing shell penis covers, Admiralty Islands.
Photo: A. Buhler 1936.









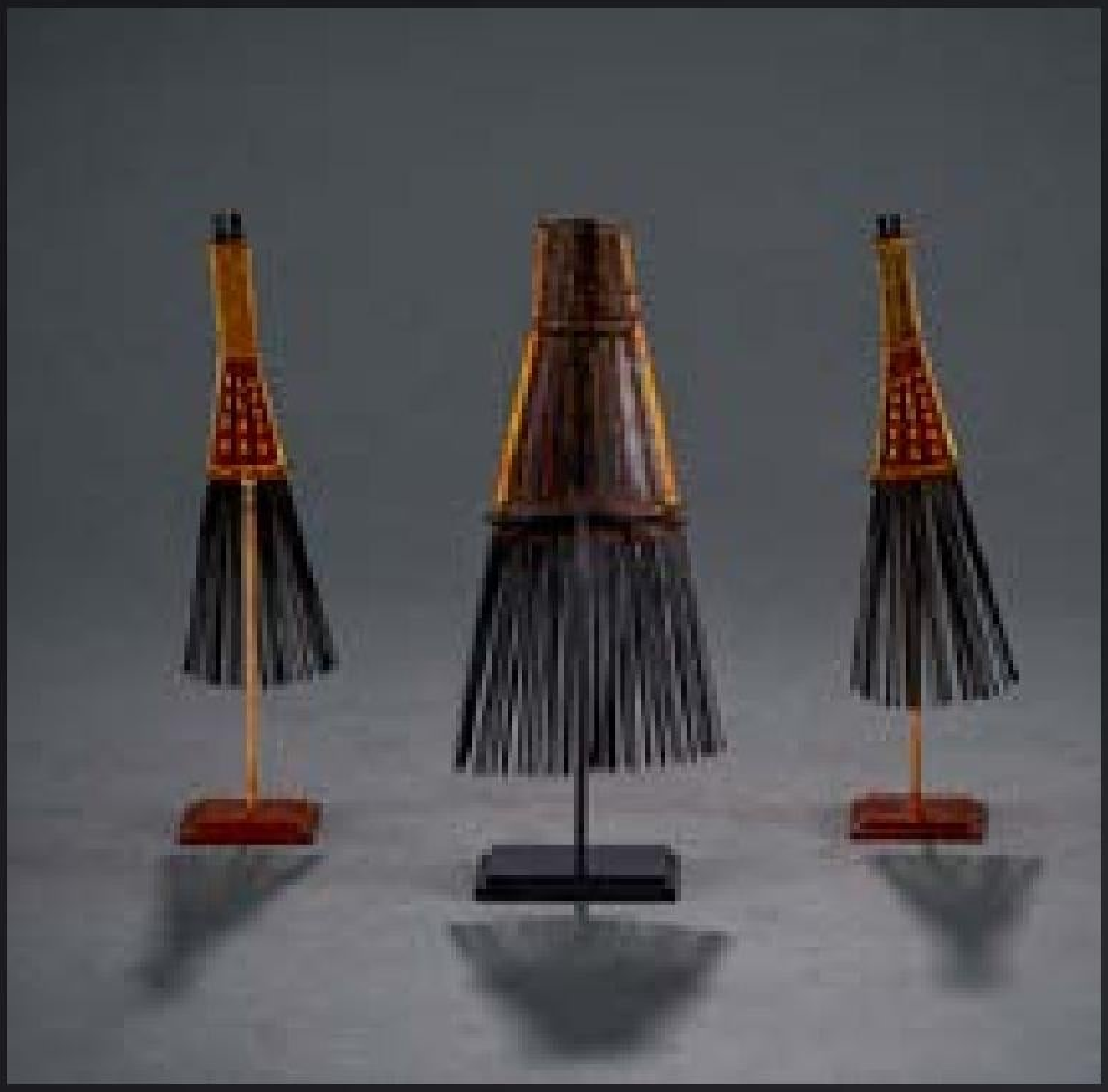
24. Three Combs, Solomon Islands.

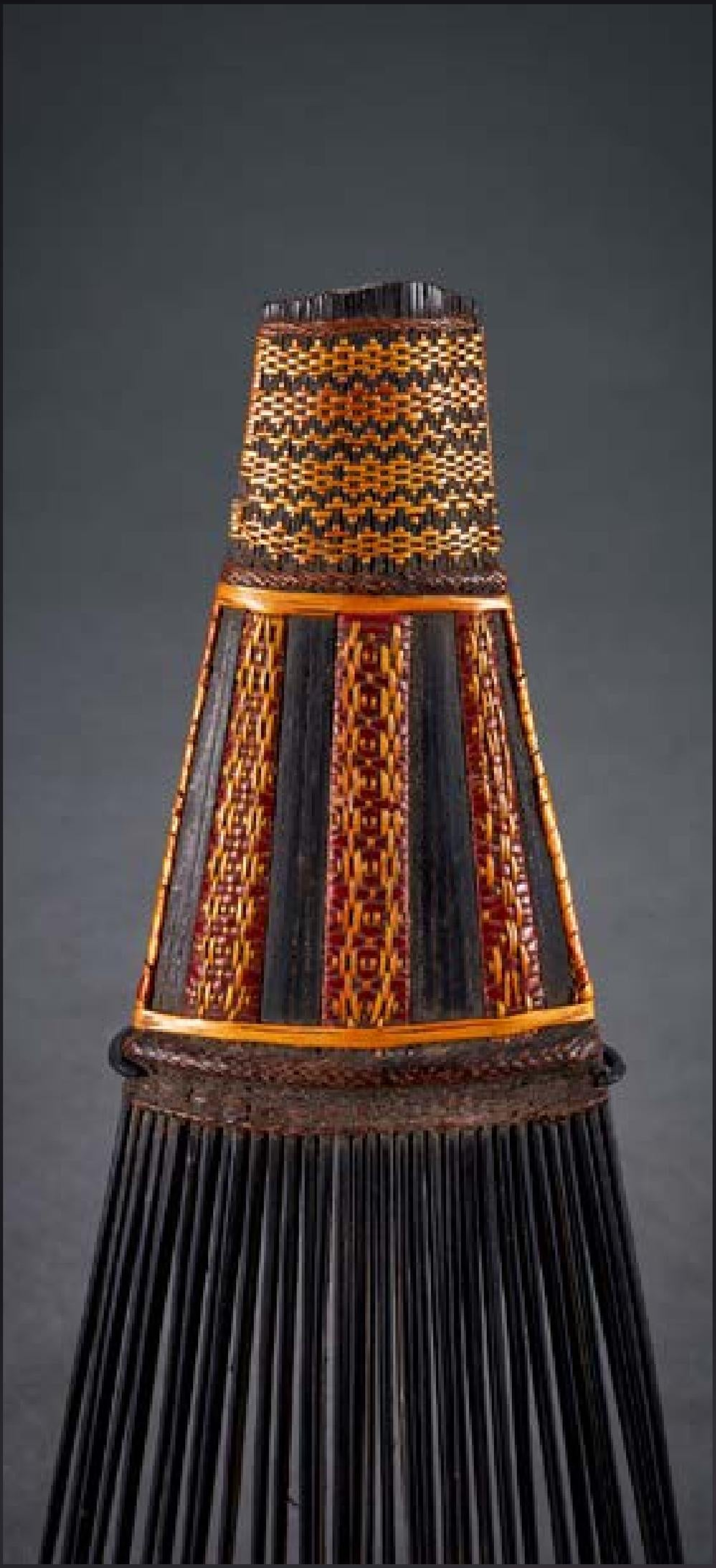
a) Smaller, finely made comb, using blackpalm wood, with yellow and black orchid binding. Mid-20thC.

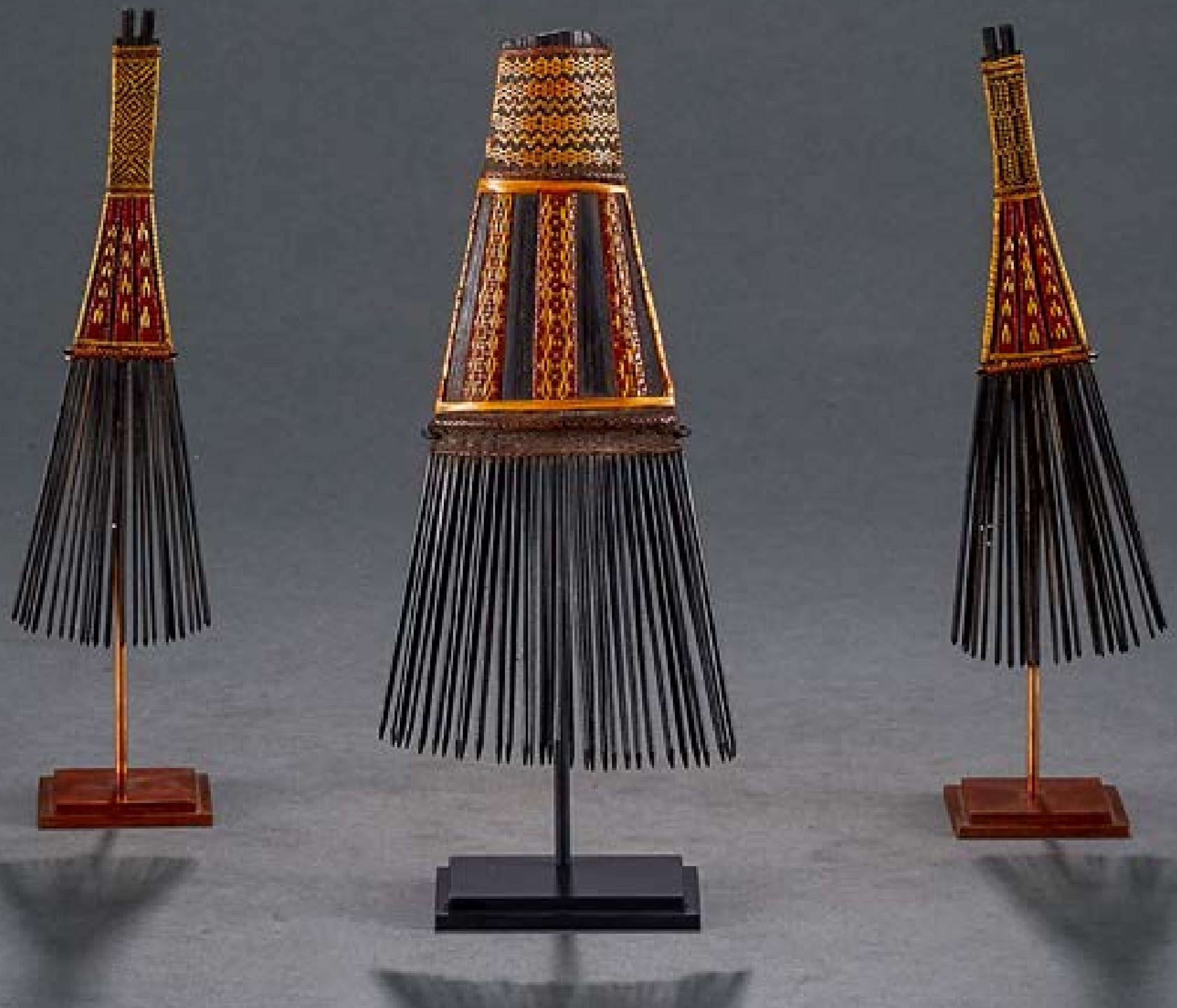
b) Large and finely made comb, 19th Century ex-Mick Pendergrast collection, Auckland, New Zealand.

c) Smaller, finely made comb, using blackpalm wood, with yellow and black orchid binding. Mid-20thC.

a) 19 x 6 cm	a) € 300
b) 19 x 9 cm	b) € 2000
c) 19 x 7 cm	c) € 300



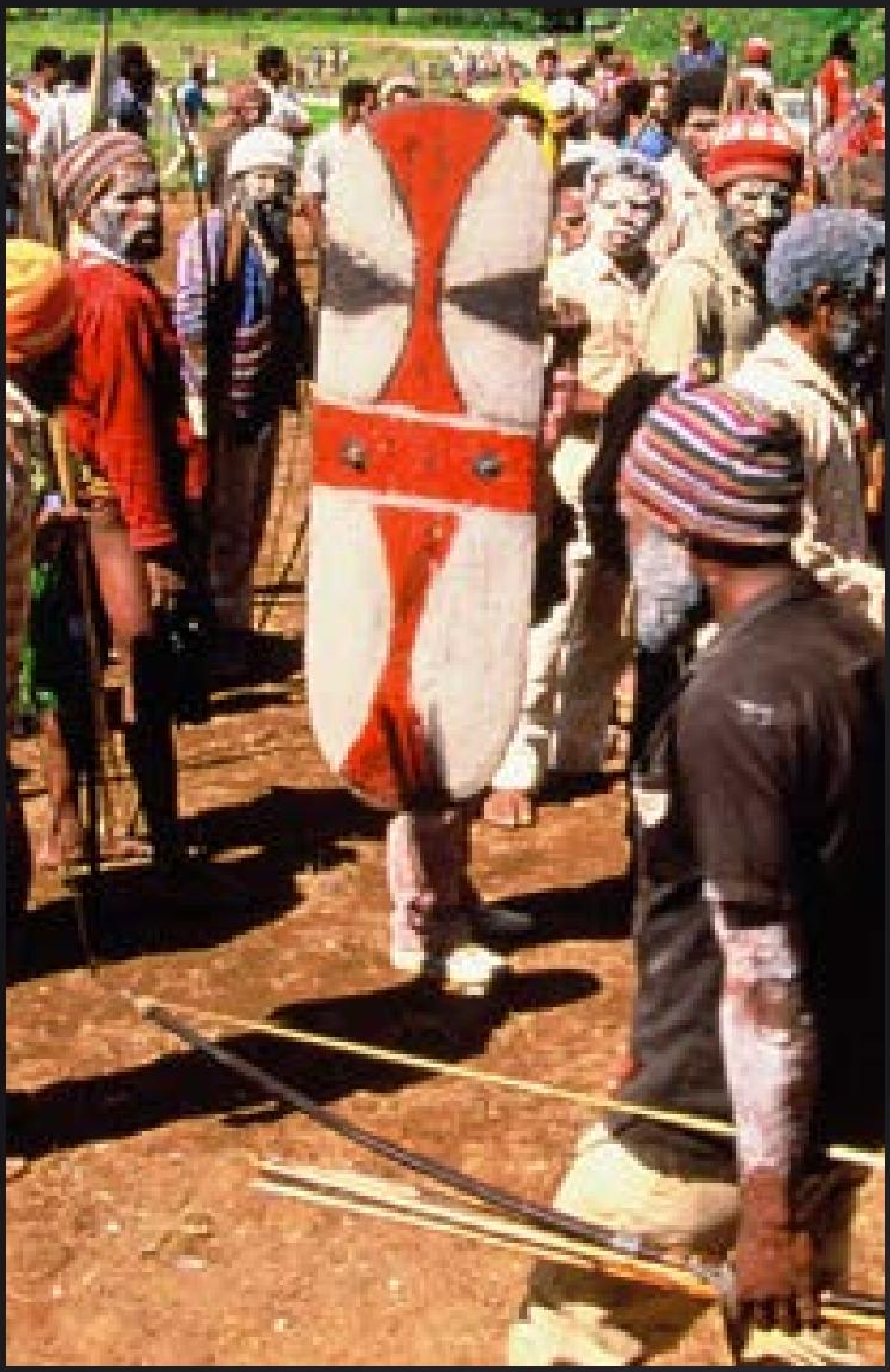




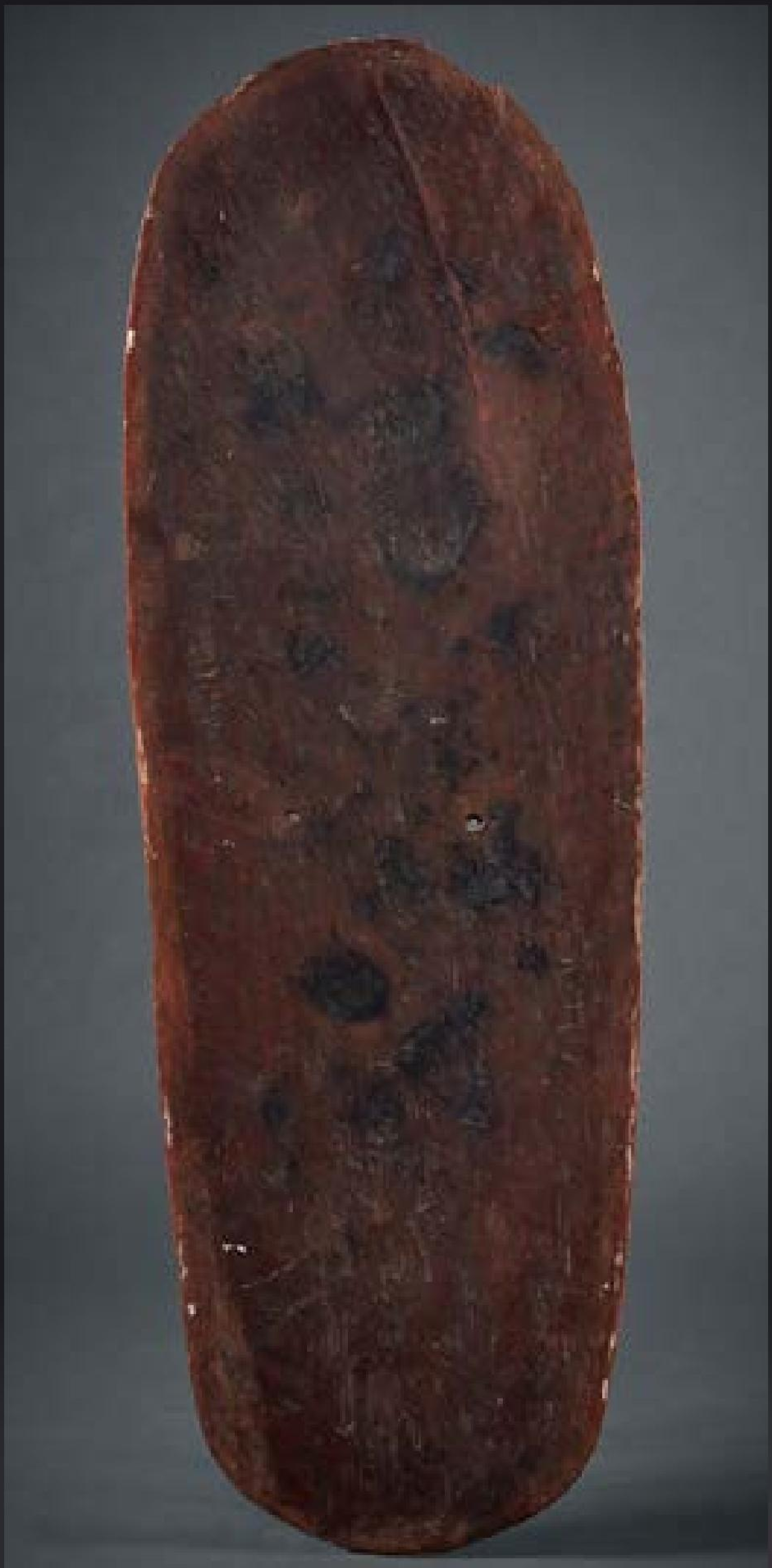
25. Old Fighting Shield, *warrumbi,* Mendi Valley, Southern Highlands, PNG. Pre-contact.

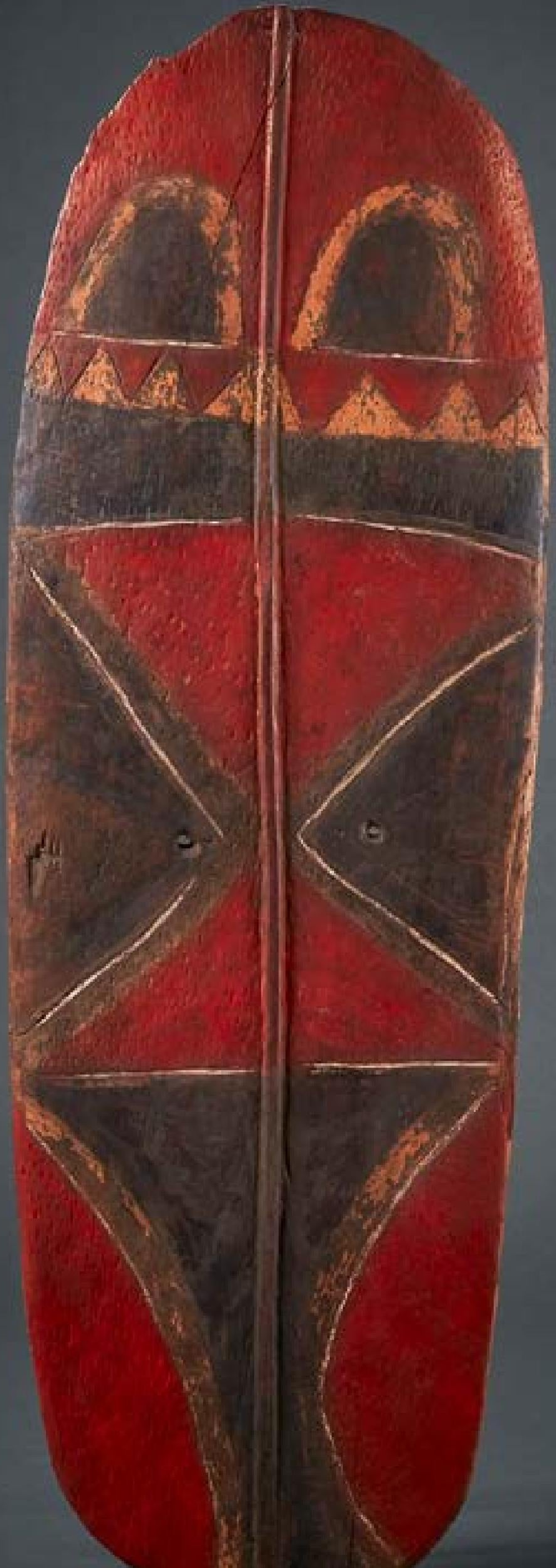
This is a pre-contact, stone-carved shield collected by an Australian patrol officer in the early 1960s. The shield has a beautiful patina, most obvious on the back of the shield, and a strong central spine. The shield is engraved over its entire surface with geometric motifs employing triangles and semicircles. Though appearing abstract, the design does have underlying meanings that suggest an anthropomorphic figure. The colours, red (the colour of victory), yellow and white are all in very good condition.
The shield is carved from a medium hard wood called *warr* in the Mendi language. This wood is used almost exclusively for shield making, as it has a tight grain that stops an arrow penetrating far into the shield.
The Mendi word for a shield is warrumbi which literally means “wall of the warr tree”.

117 x38 cm € 6500



Mendi Valley warriors preparing for warfare.
photo Chris Boylan 1998

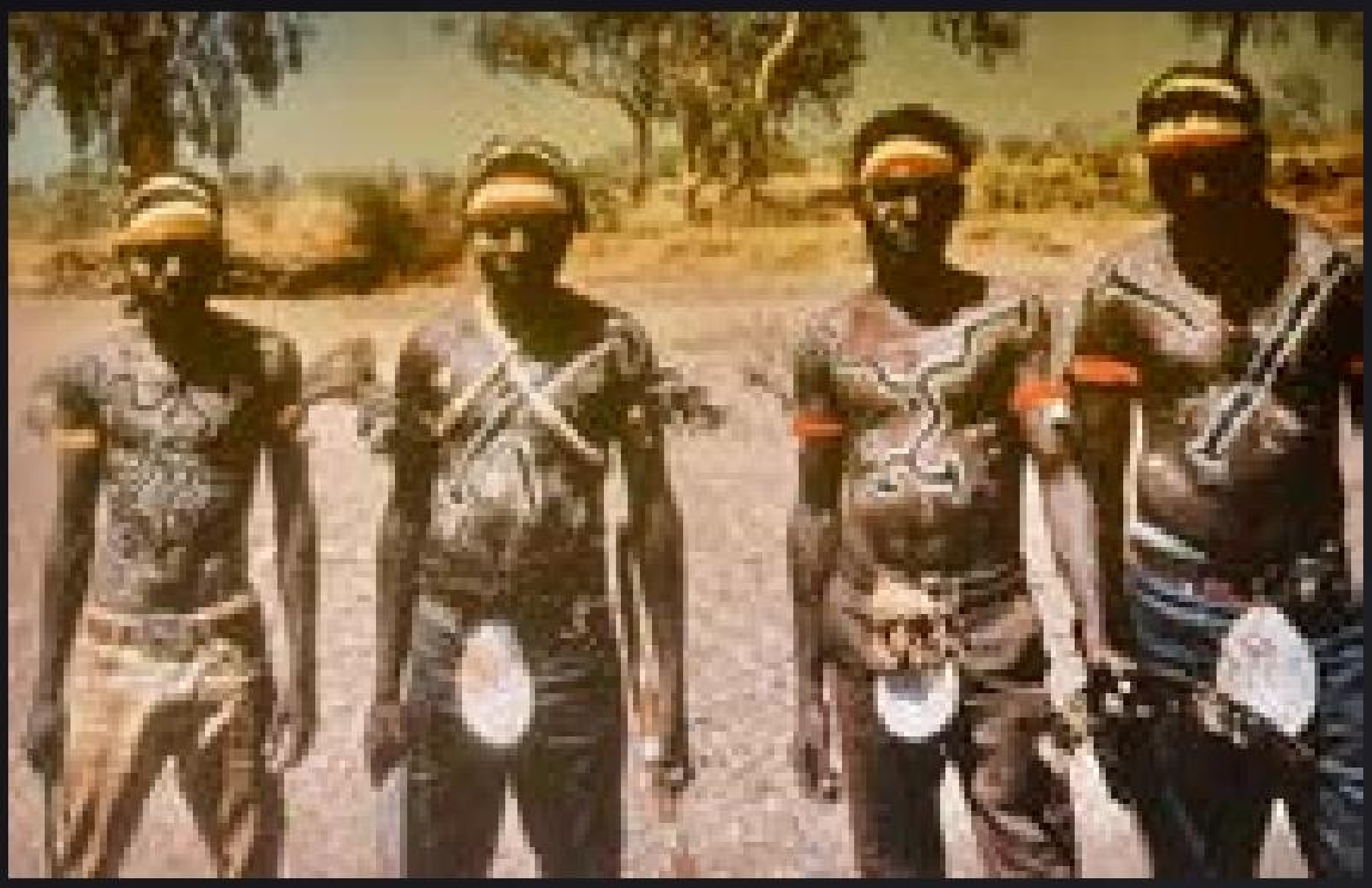




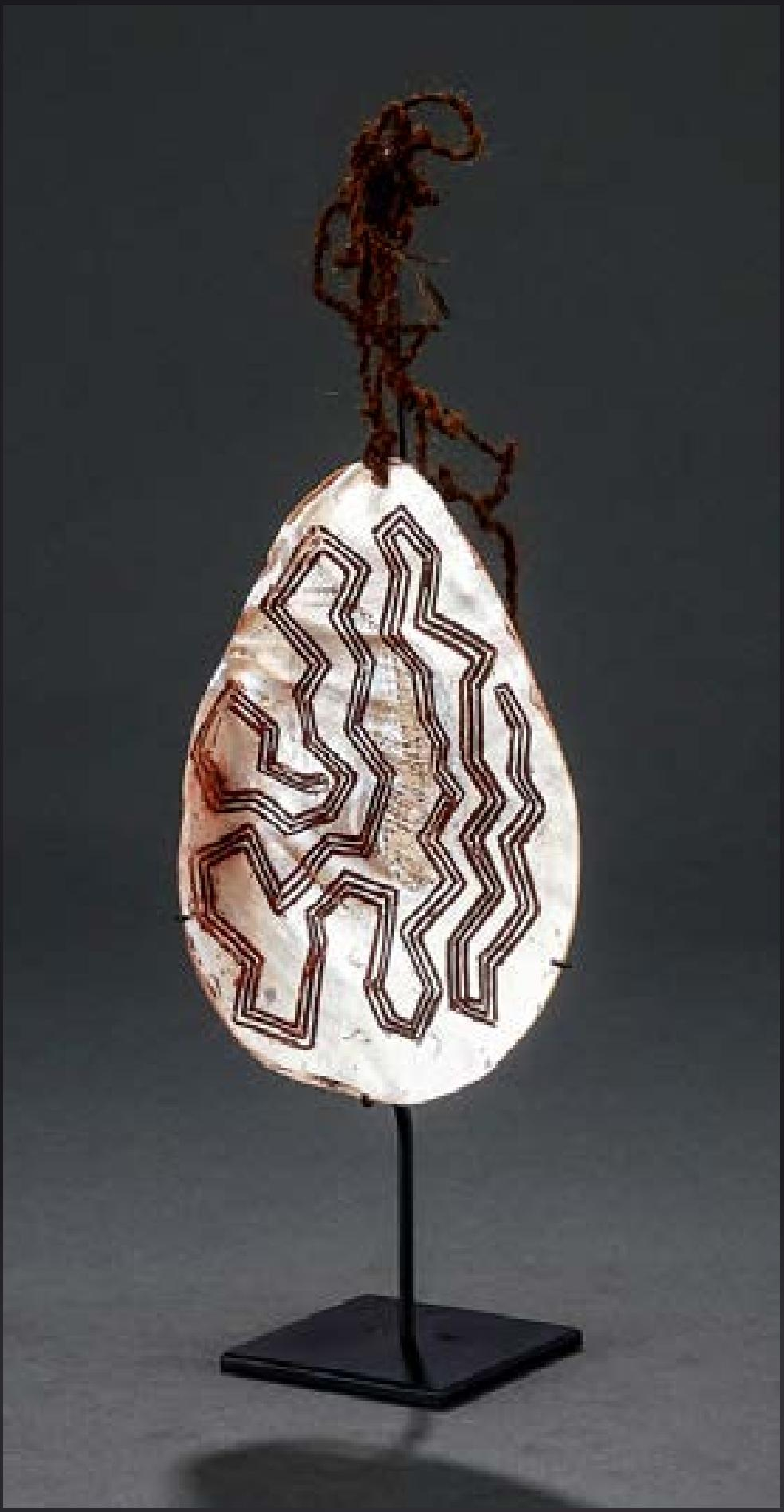
26. Aboriginal Pearlshell Phallocrypt, Lonka Lonka, Kimberley Ranges, Western Australia. Pearlshell, human hair, pigment.

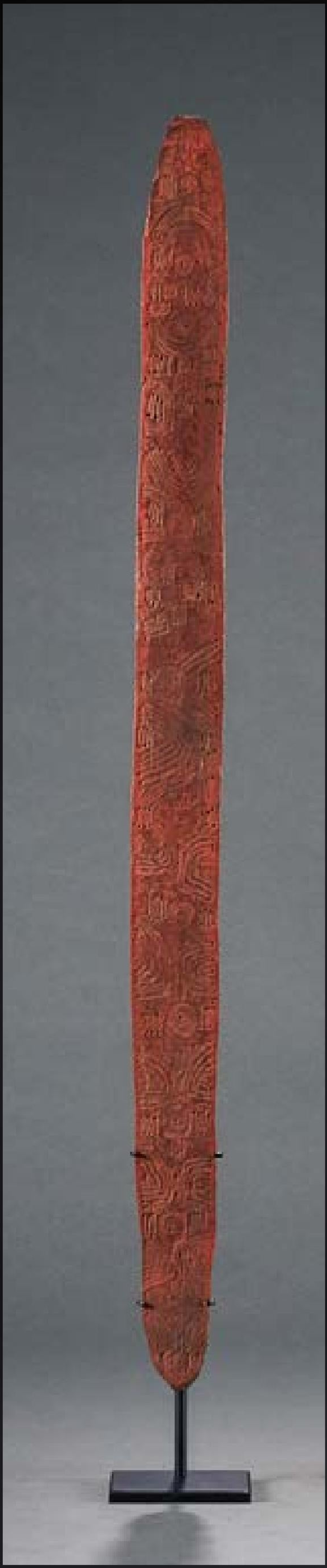
Originating on the Kimberly coast of WA, these pearlshell objects were traded over wide areas of the Australian continent and were especially revered among the dry desert-dwelling tribes. Ceremonially, they were used as phallocrypts in male initiation ceremonies, using human hair strands as a belt. They could also be used as necklaces or simply objects of magic. The best were engraved with abstract designs signifying water and lightening.
This shell was collected by an Aboriginal education officer at Yuendumu, on the edge of the Tanami desert, north-west of Alice Springs in the Northern Territory.
Ex-private collection, Sydney.

19.5 x 14 x 1 cm € 2200



Aboriginal initiation ceremony, Central Australia, mid-20thC.





27. Four Old Aboriginal Churringas, Australia. 19th Century

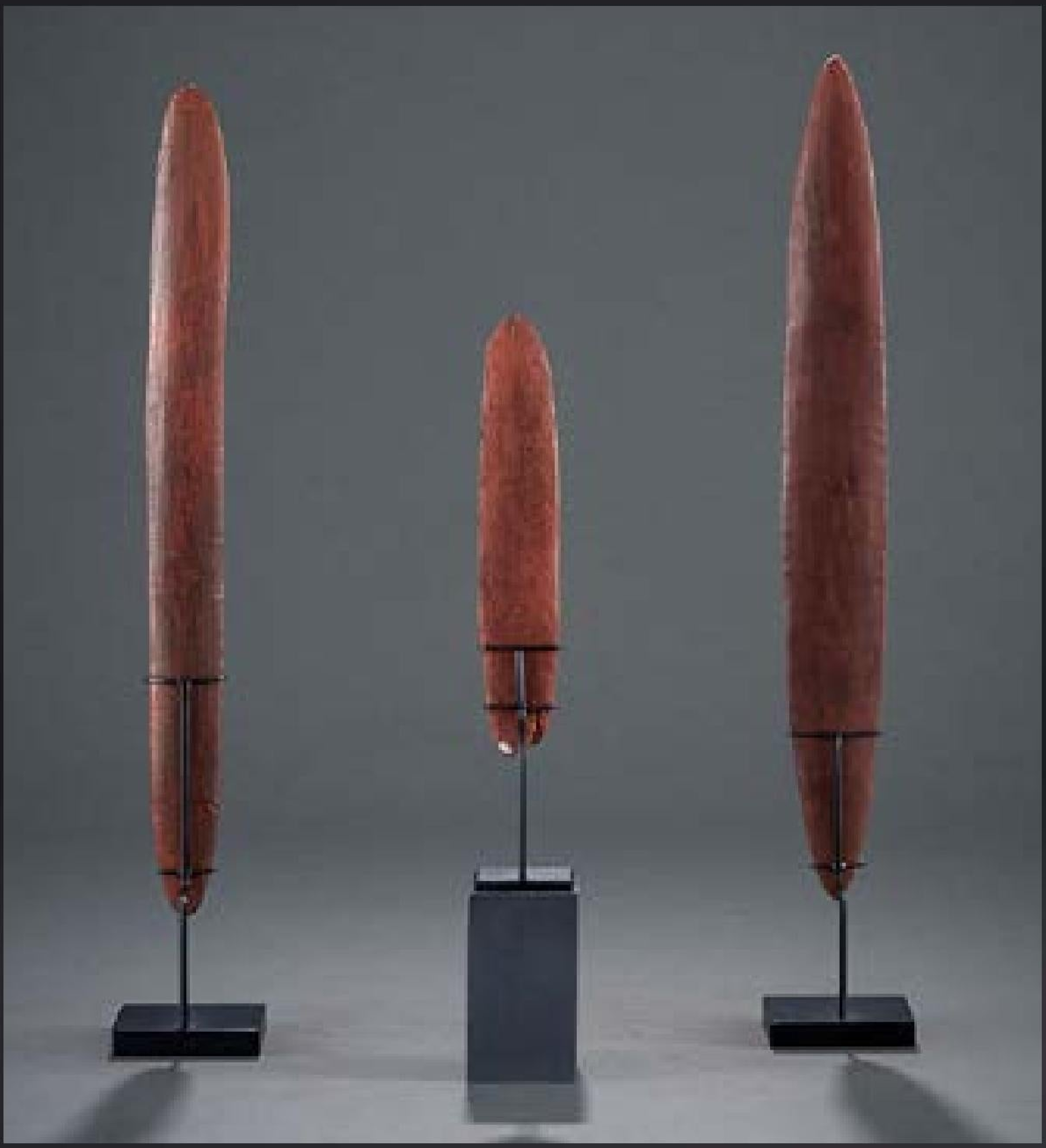
a) A tall slim churringa, deeply engraved on both sides. It has a wonderful deep-honey colour and an overall patina.
It is from the collection of William Dunmall (1928-1996) (L10 Angus Downs 1964 Pitjanajijara). He spent much of his time 1950s-1970s working on cattle properties in Western Australia and the Northern Territory.
He always asked Aboriginal stockmen if they could find him things.
This way he amassed a large collection, which from 1969-1980 was on public display at his private museum, Hervey Bay, Queensland.

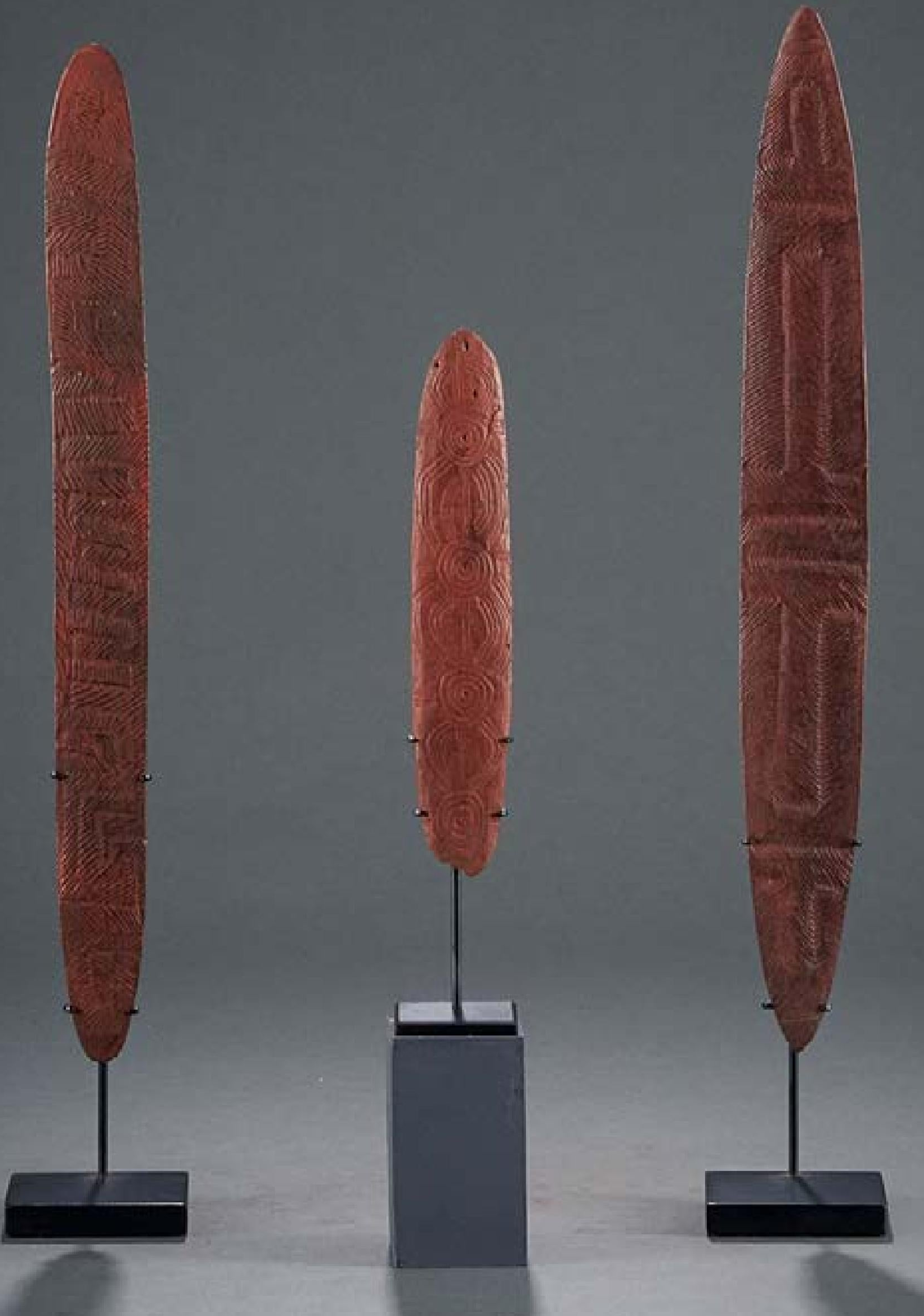
b) A medium-sized churringa, finely engraved over its entire front surface, La Grange Bay area, Western Australia.
Collected 1930s but older. Ex-Black's museum, Renmark, SA.
Ex-Melbourne collection.

c) Small fine bullroarer, Central Australia, beautifully engraved with curvilinear designs both sides. Ancient piece, certainly 19thC.
Ex-Dunmall collection, number 035.

d) Medium sized churringa, finely and boldly carved over its entire front surface, La Grange Bay area, Western Australia. Collected 1930s but earlier. Ex-Black's Museum, Renmark, SA. Ex-Melbourne collection.

a) 81 x 6 x 3 cm	a) € 2000
b) 43 x 4 x 1 cm	b) € 1000
c) 22 x 4 x 1 cm	c) € 1200
d) 44 x 5.5 x 1 cm	d) € 1000



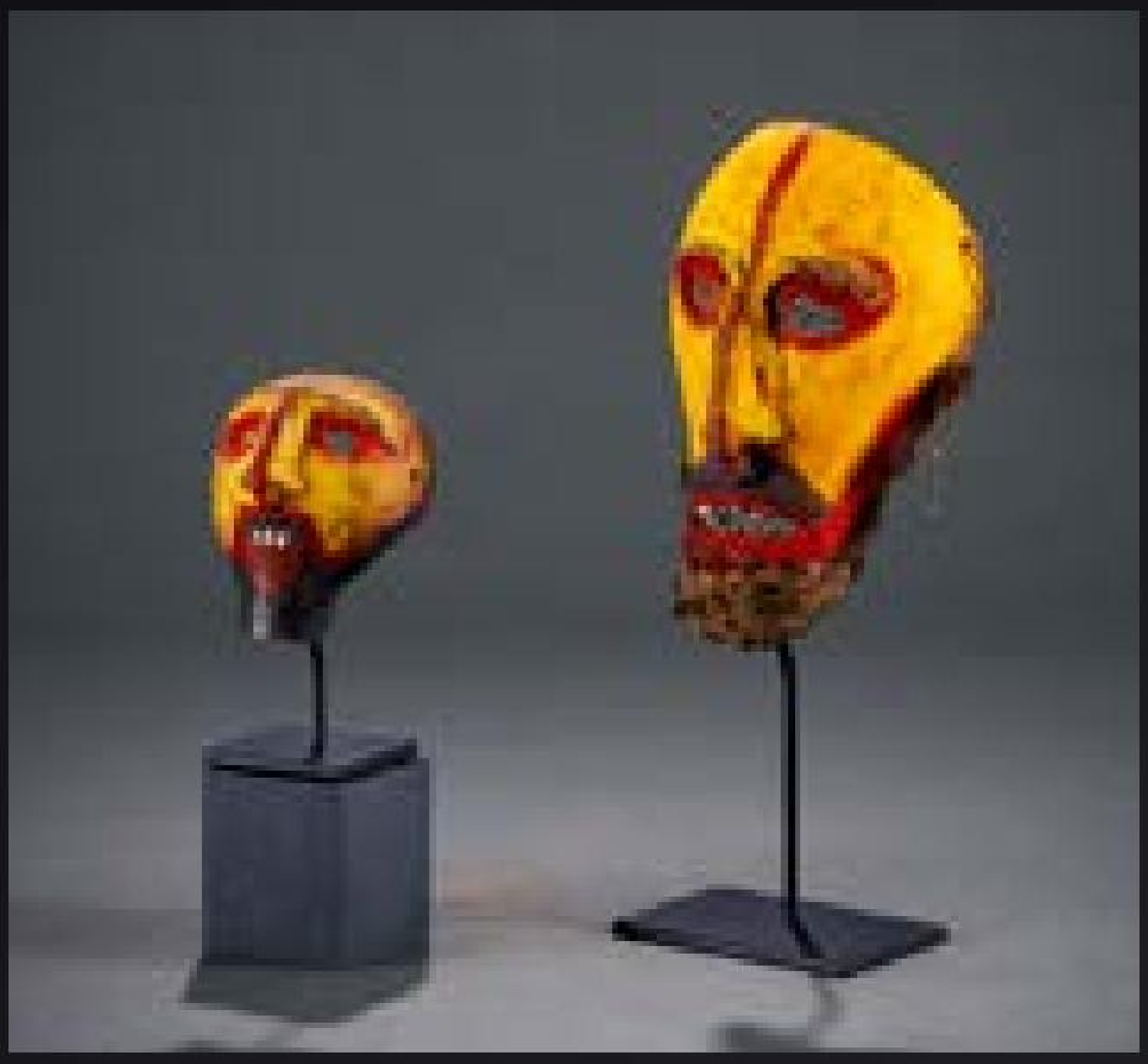


28. Two Fine Gourda Masks, Huli, Southern Highlands, PNG.

Both gourd masks are made, and originate from the Huli tribe in the far western reaches of the Southern Highlands, now known as Hewa. These masks were associated with the haroli cult, where male initiates were isolated from the community for 1-2 years to be instructed by the revered Haroli bachelor. These initiates had special human hairwigs, and used these masks as part of the cult. Both collected by Helen Dennett, who lived in PNG from early 1960s-1980s.

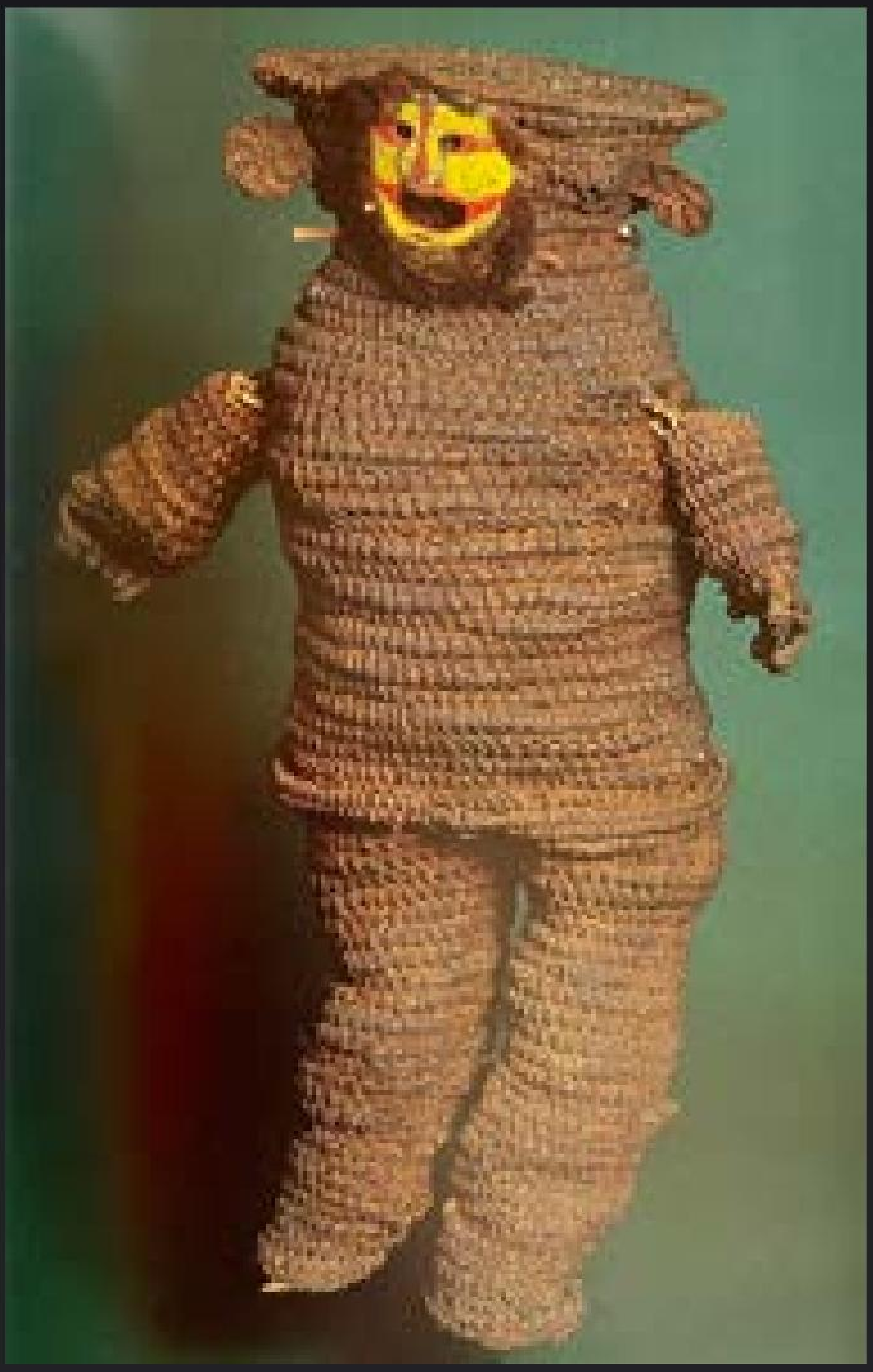
a) Is small and fine gourd mask using the bright Huli colors of red and yellow. This mask would have been made to attach to the ritualy important yupin figure during ceremony.

b) The larger mask is much finer in its detail, human hair, small pig teeth, and finer use of the main red and yellow colours, combined with tiny white dots. Village repair on the back.

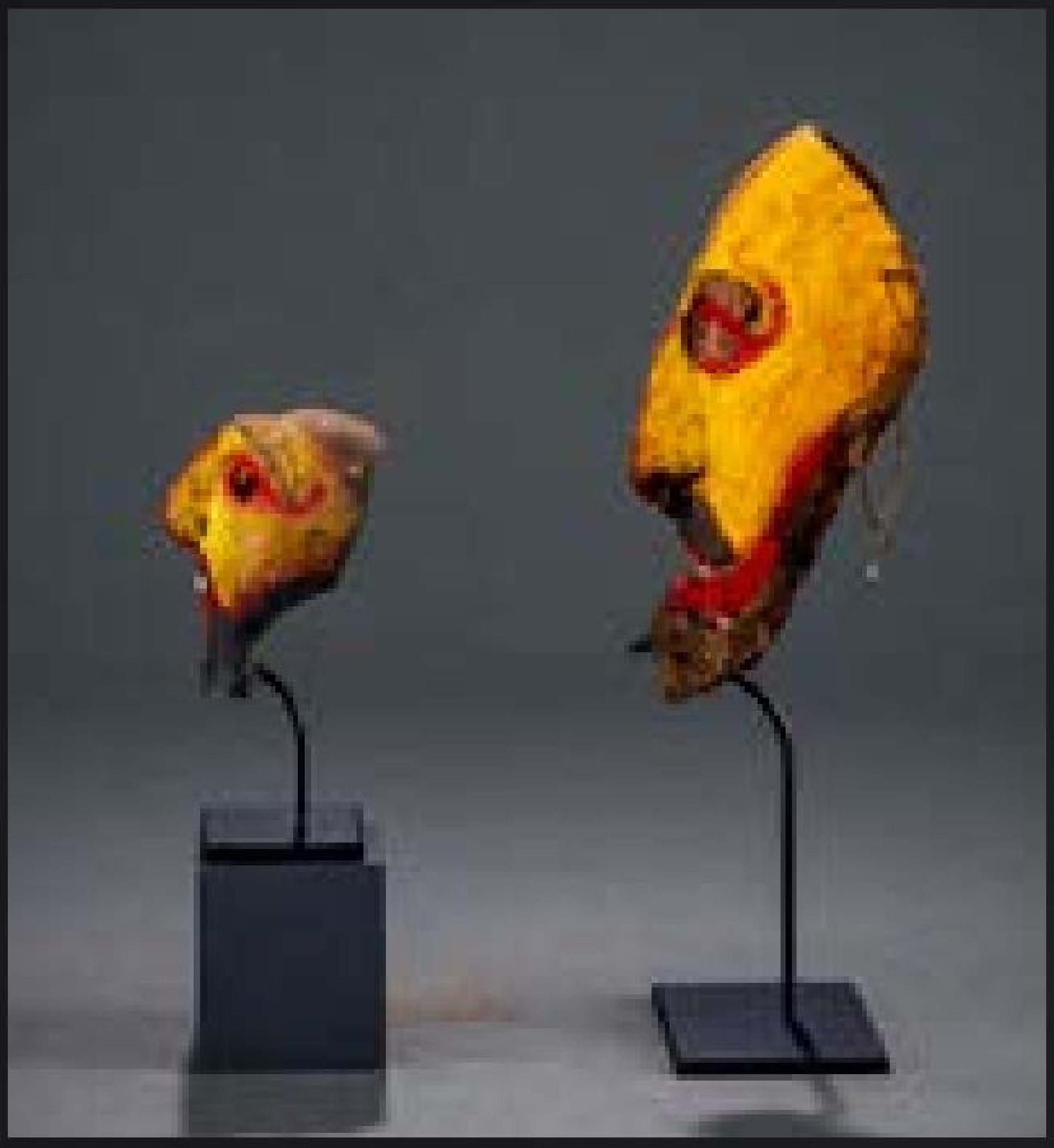


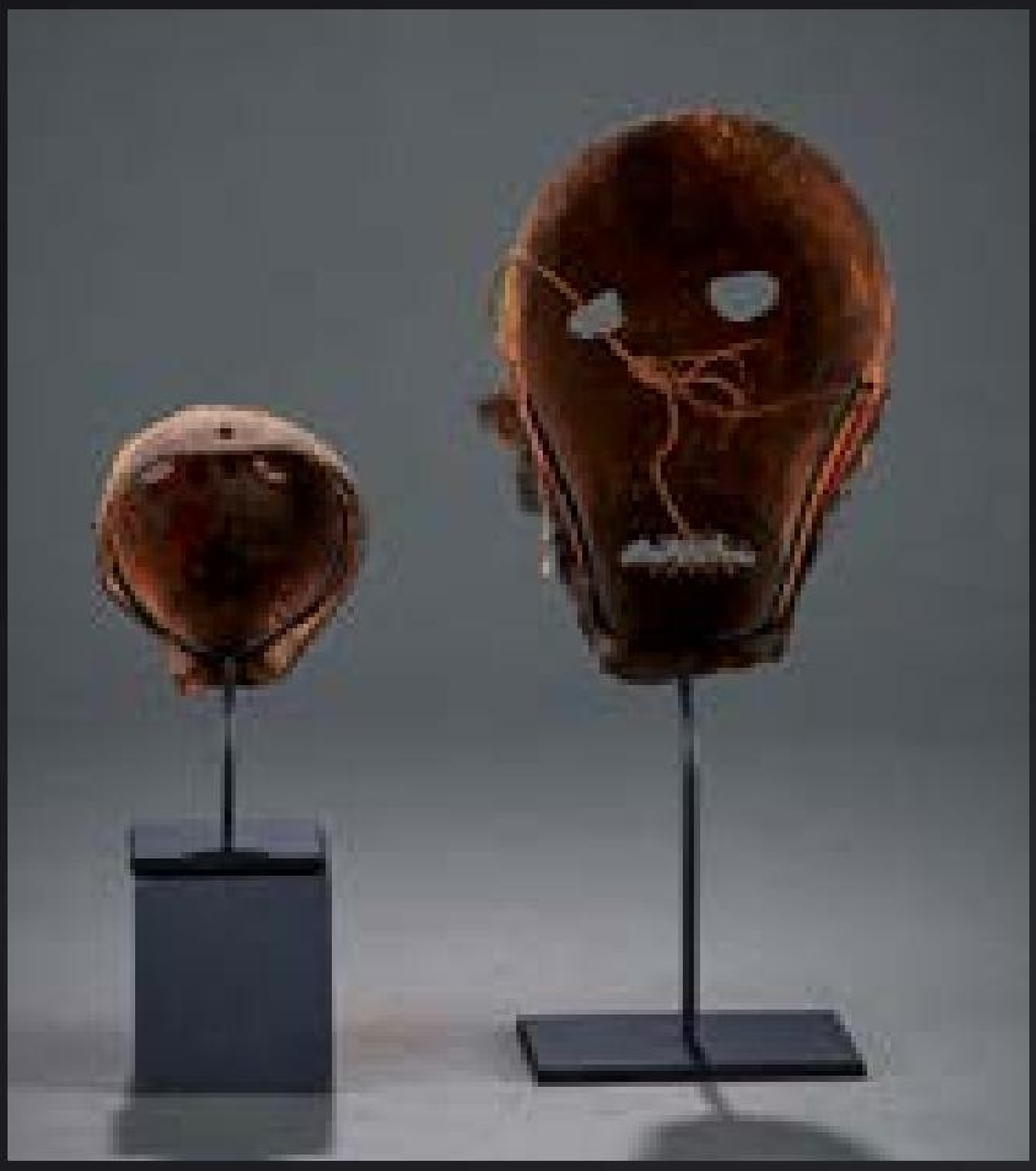
a) 11.5 x 10 x 6.5 cm
b) 22 x 13 x 11 cm

a) € 3000
b) € 4500



Yupin figure, Margarima area, Southern Highlands.
Collected 1974, PNG National Museum.
Note small painted gourd mask attached as the yupin's face.





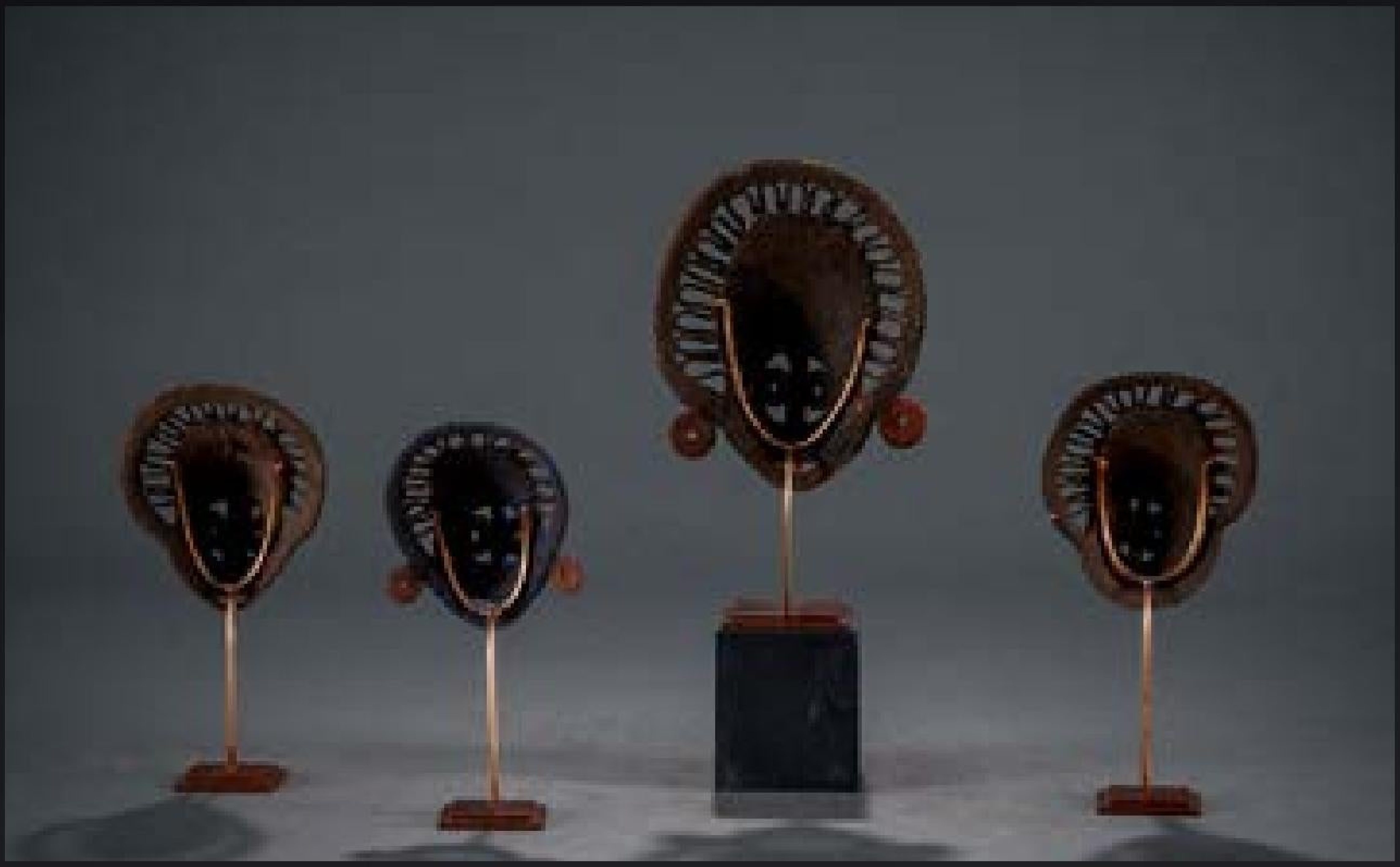
Haroli bachelor body decoration. Gourd masks painted in a similar way are used in the *Haroli* rituals.

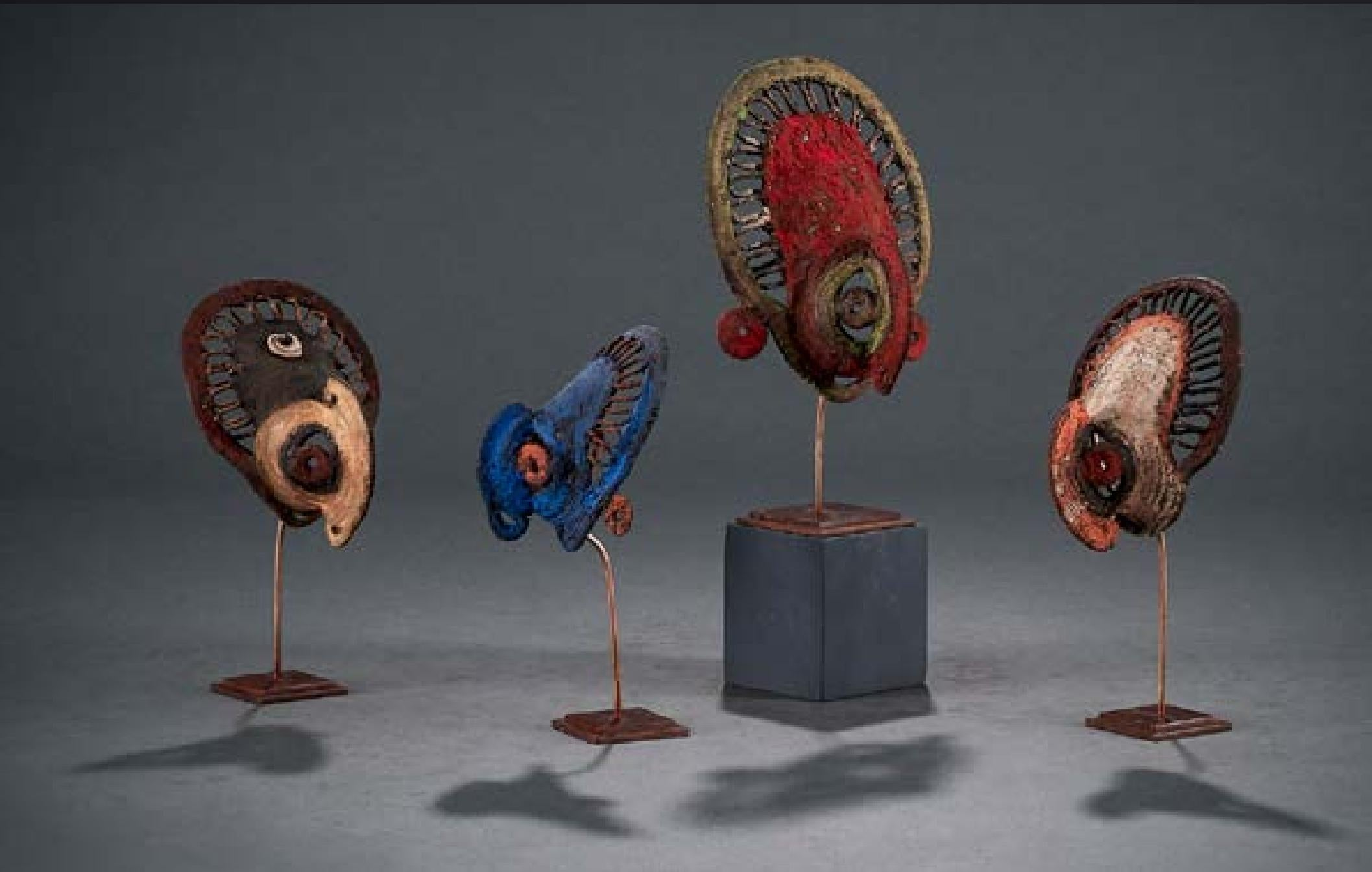
29. Four Miniture Yam Masks, Abelam. Papua New Guinea.

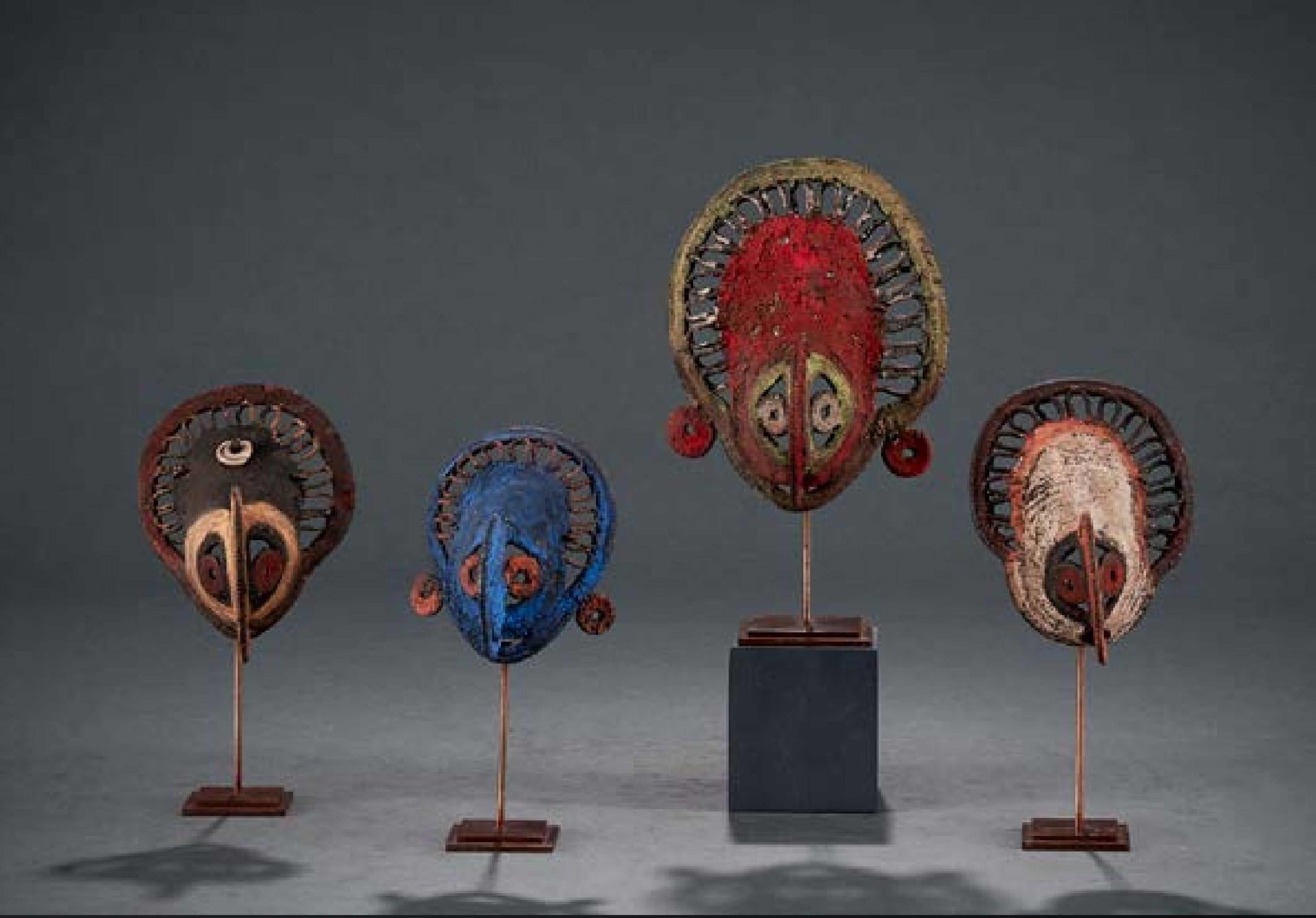
Large yams are decorated at the yearly Yam Lining Ritual, to ensure abundance the following year.
Generally the yams are long and tubular, sometimes up to 3 metres long. But some yams grow multi tubars, that can be other heads, legs or arms. These also can be decorated, with minor "heads" having smaller yam masks.

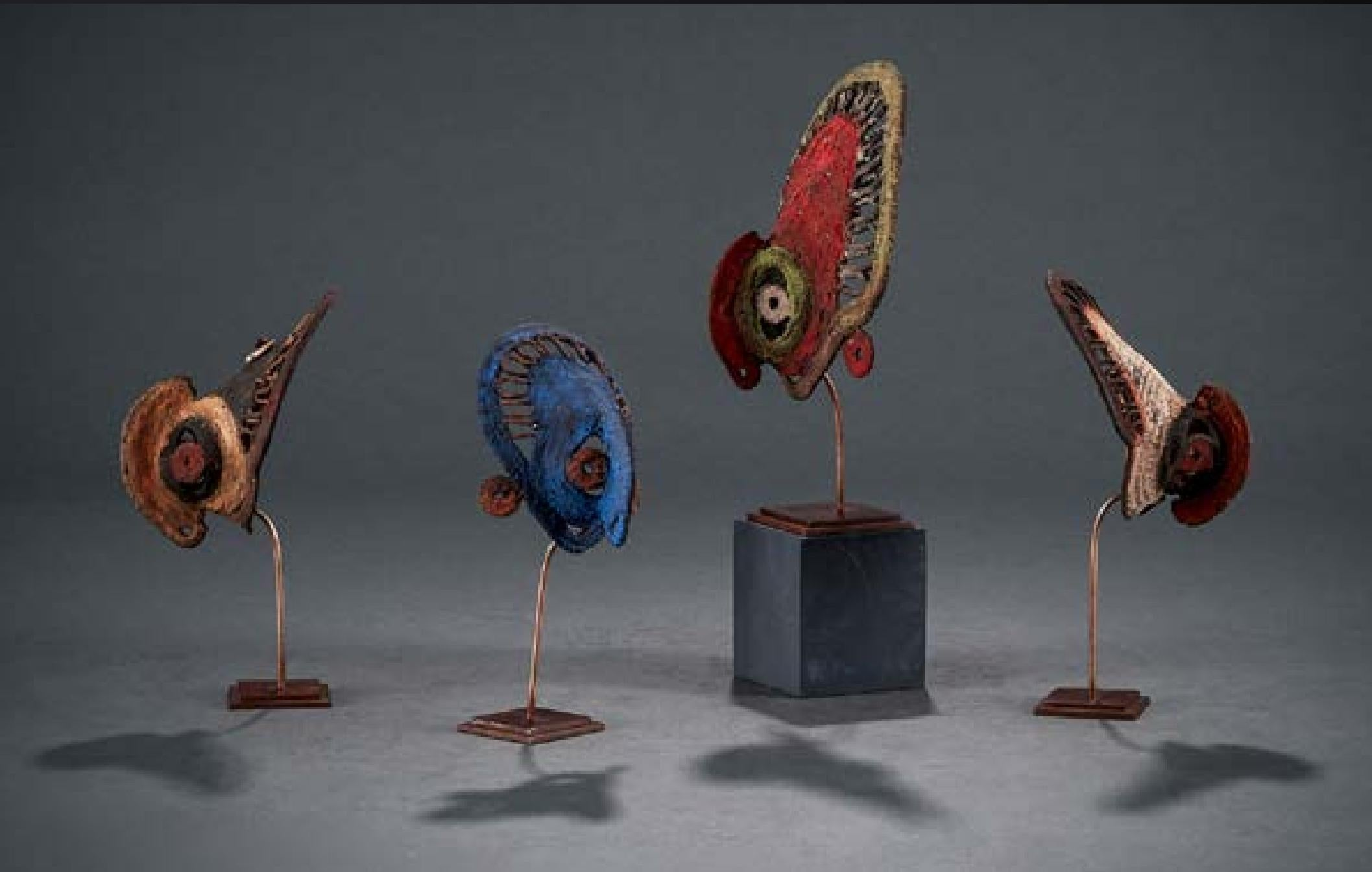
a) 14 x 10 x 8 cm
b) 11x 10 x 7 cm
c) 16 x 14 x 7 cm
d) 13 x 10 x 7 cm

a) € 500
b) € 500
c) € 650
d) € 500





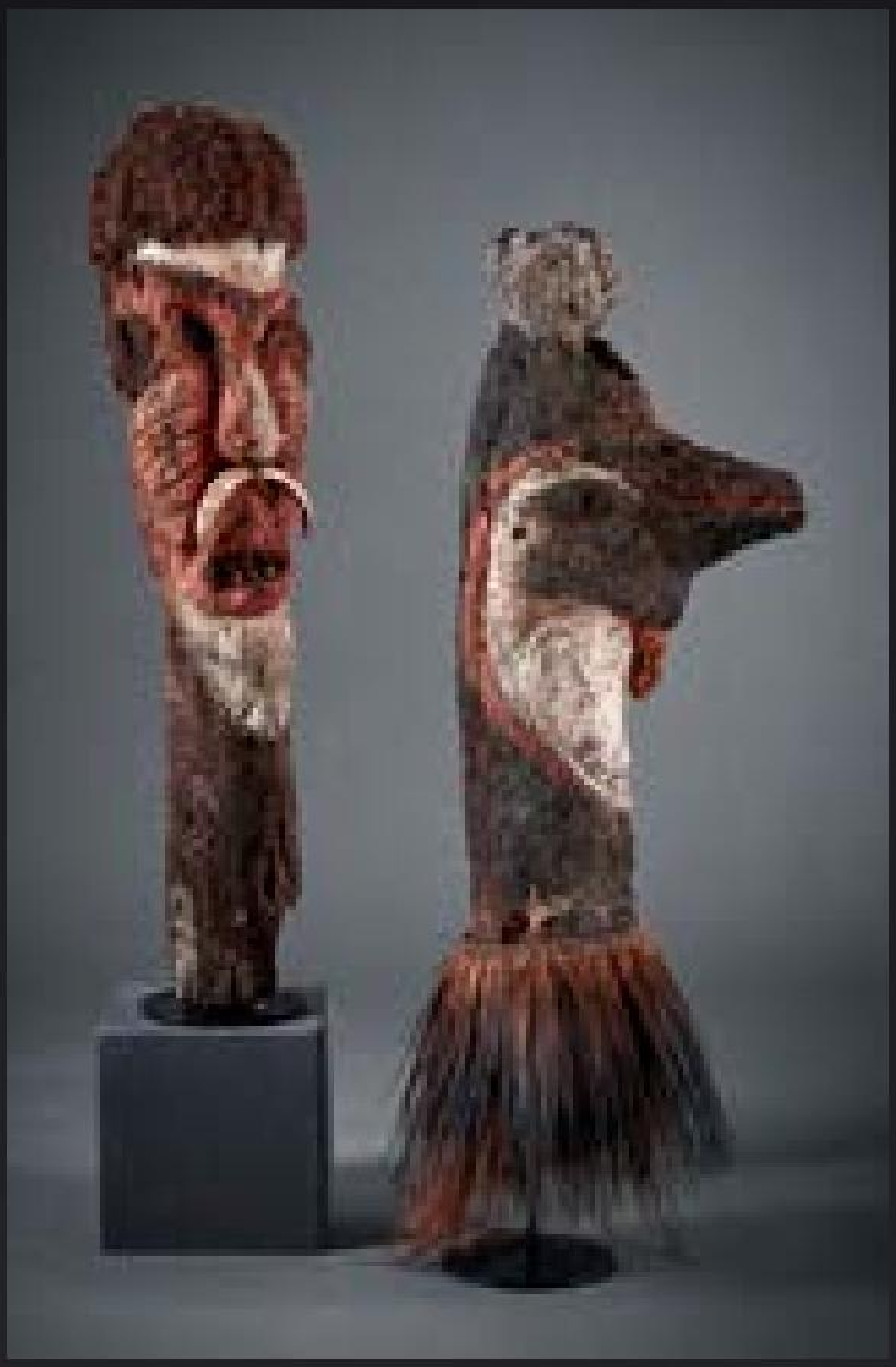


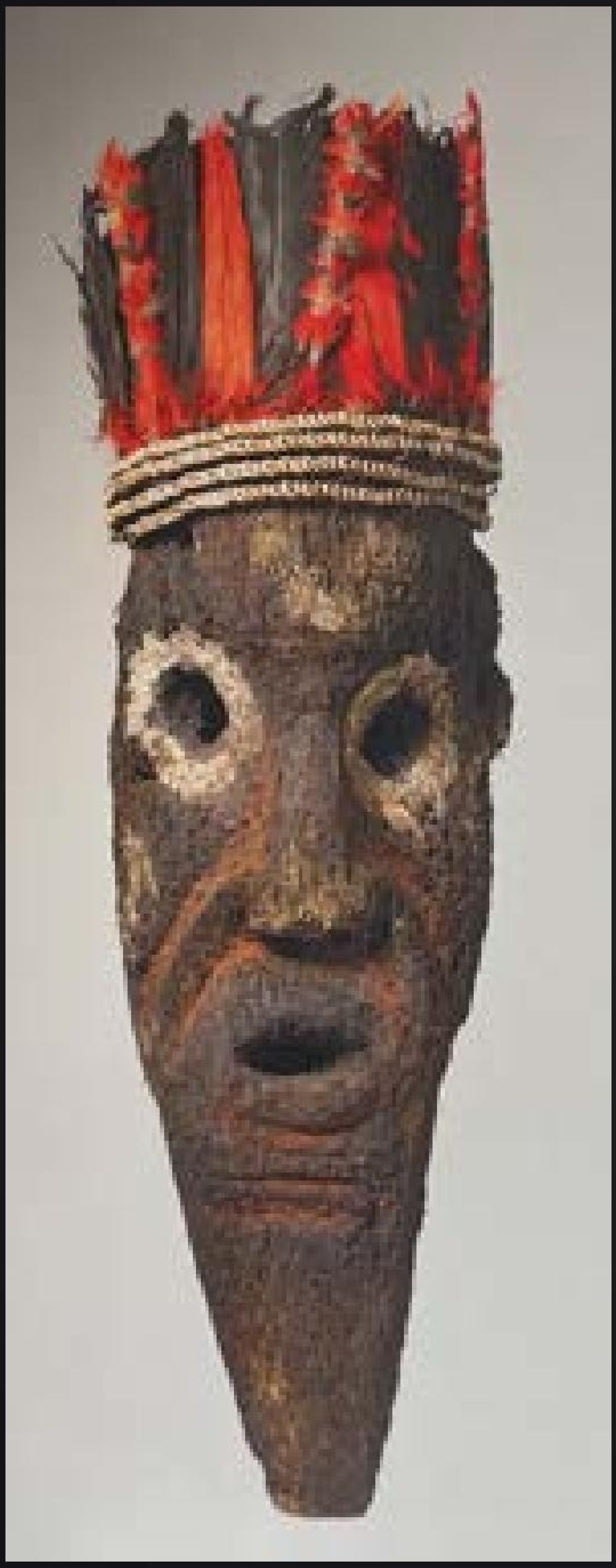


30. Ritual Fernwood Figures, Okapa, Eastern Highlands, PNG.

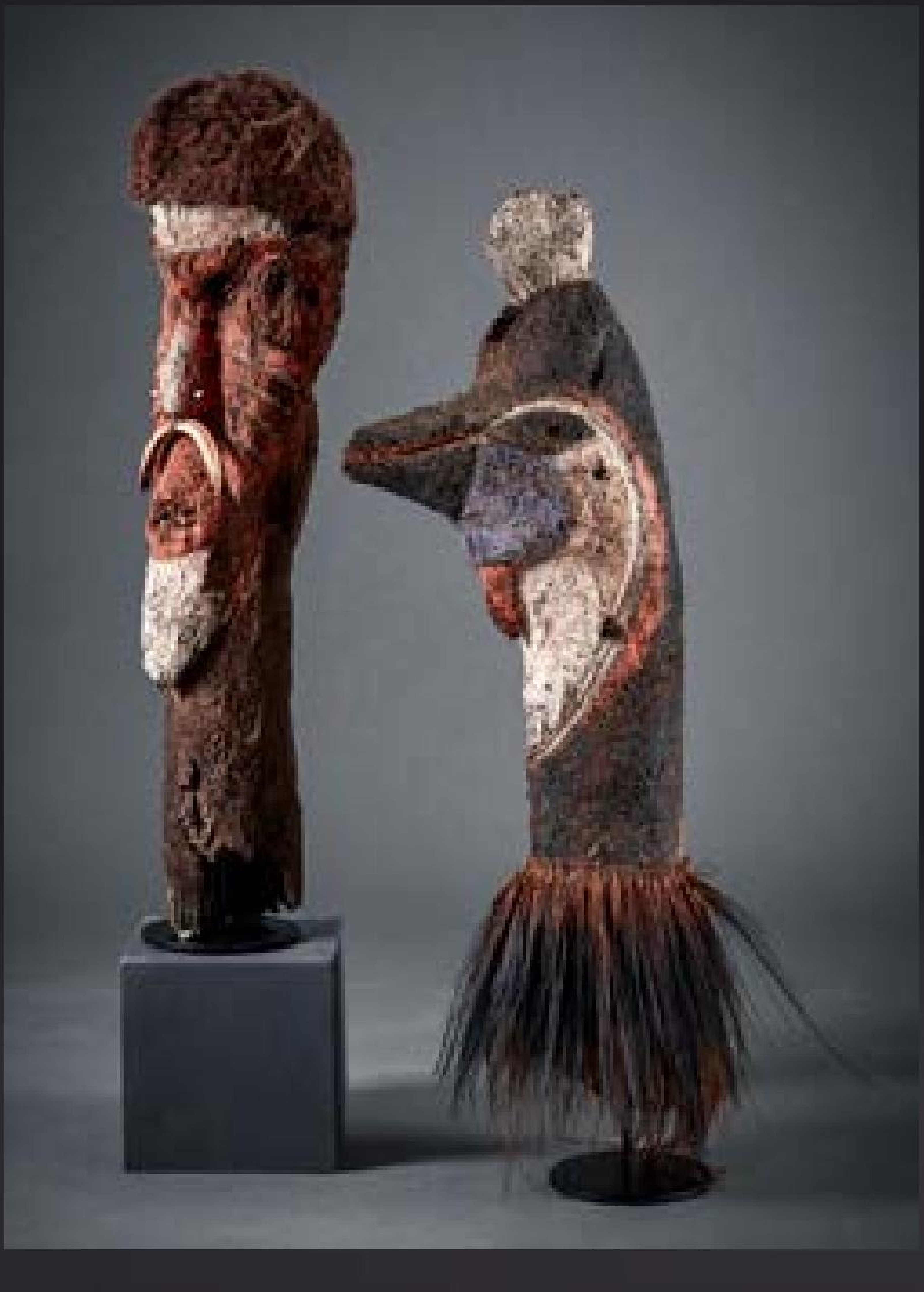
These figures are carved from the trunk of a tree fern and represent spirits and traditionally were mounted on stakes close to the men's house. At times they were moved to outside the settlement's perimeter where they formed part of the "sorcery trap". They were sentinels with power to protect, and also trap bad magic sent by the enemy, especially at times of important rituals, such as male initiation. See "New Guinea Highlands; Art from the Jolika Collection" de Young Museum, SF, 2016. pp354

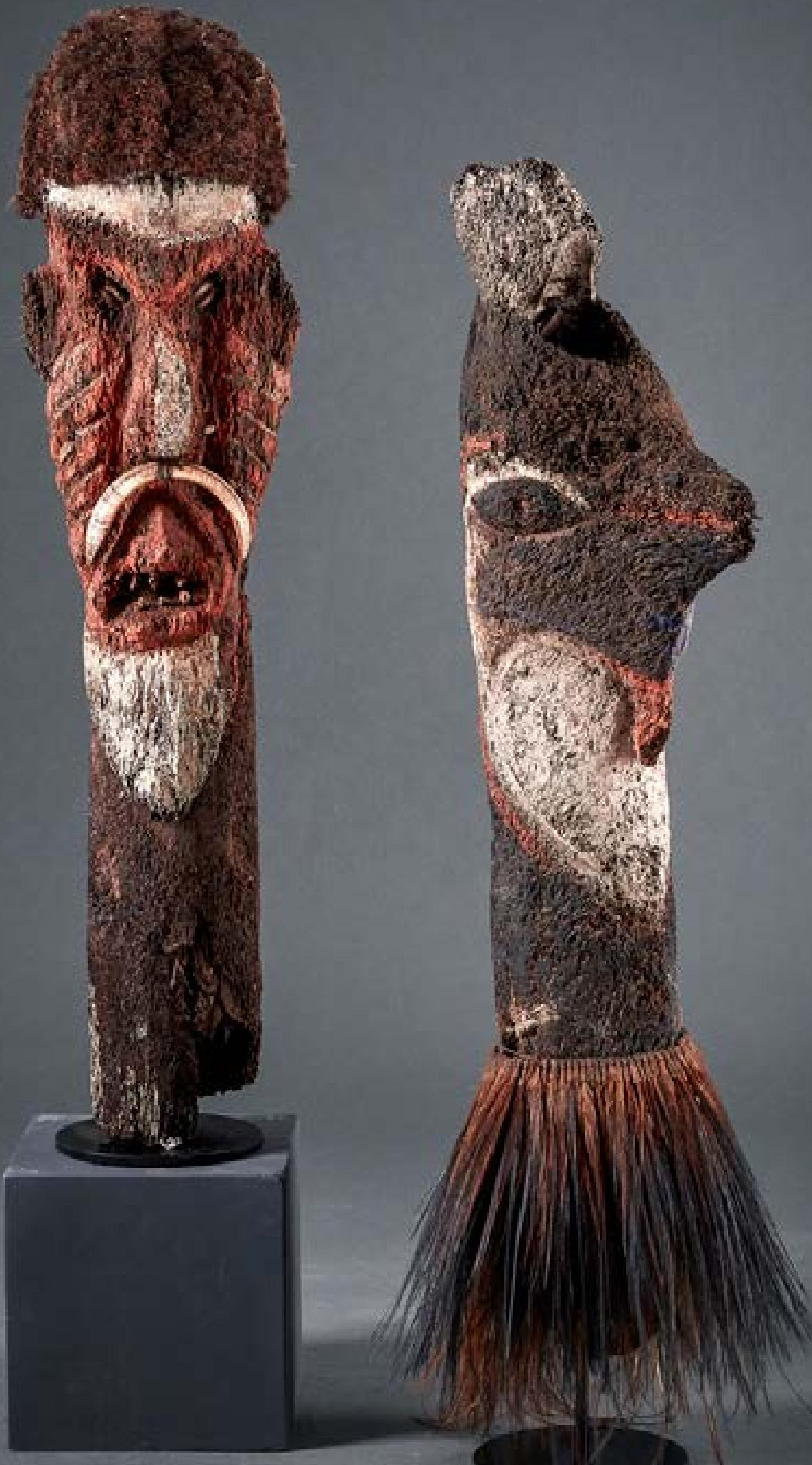
a) 84 x 17 x 21 cm	a) € 3500
b) 92 x 17 x 29 cm	b) € 3500





Fernwood Figure collected by
Stan Tyler 1960's.
ex-Jolika collection NY.
Generally these figures were un-decorated and left out to weather in the sun and rain. For special ocassions, especially innitiations they were painted and decorated.





31. Four Combs, Abelam, Papua New Guinea.

All three combs are from Wosera, the southern Abelam people who live on the Sepik plains. They are made of blackpalm teeth, woven together, generally with a mask-like face, ceremonially decorated with colourful feathers.

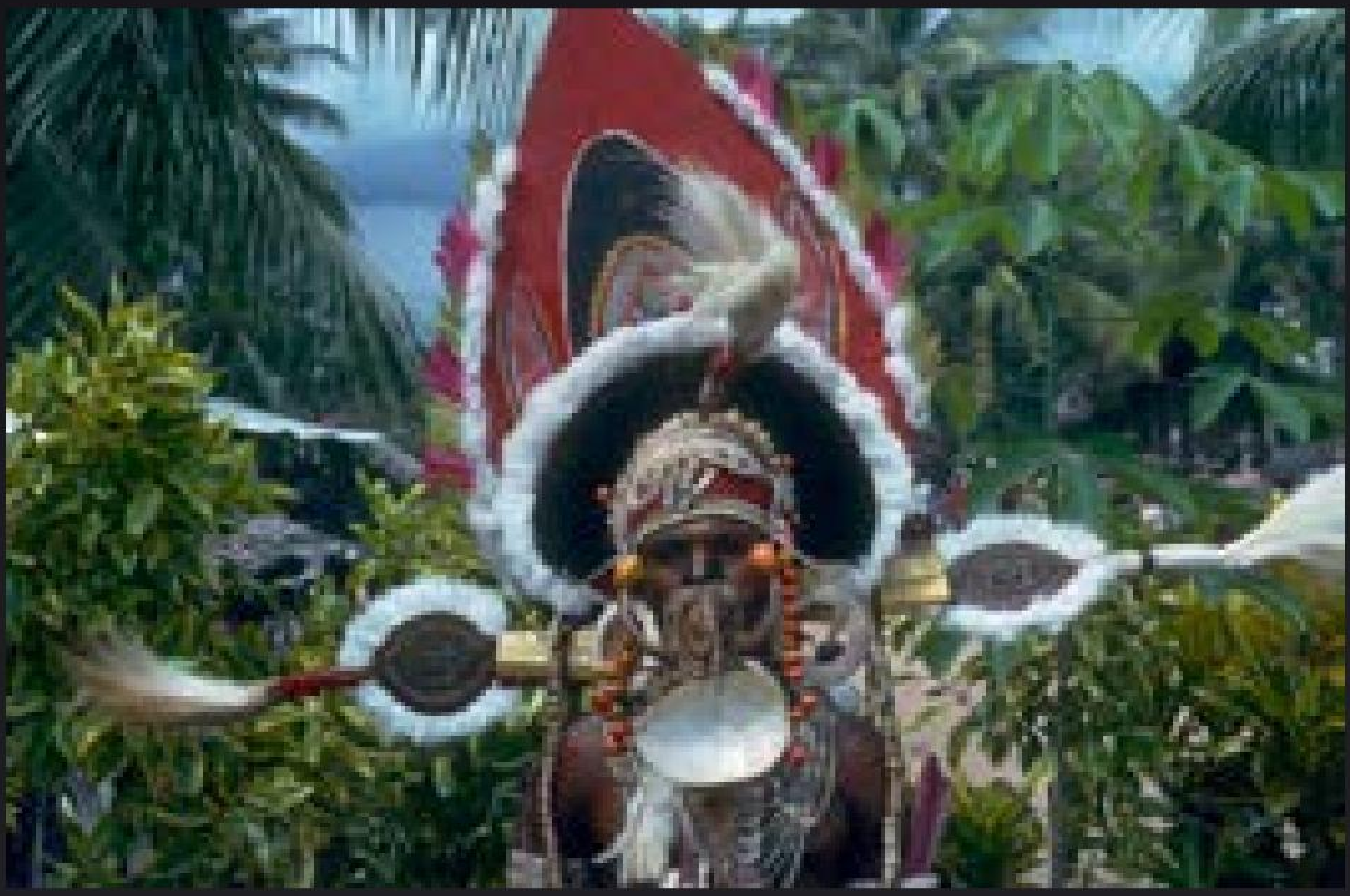
a) Horizontal comb, with large cockatoo feather. Ex-Tom Arthur coll, Sydney.

b) Orange and white painted face, with vulturine parrot feathers.

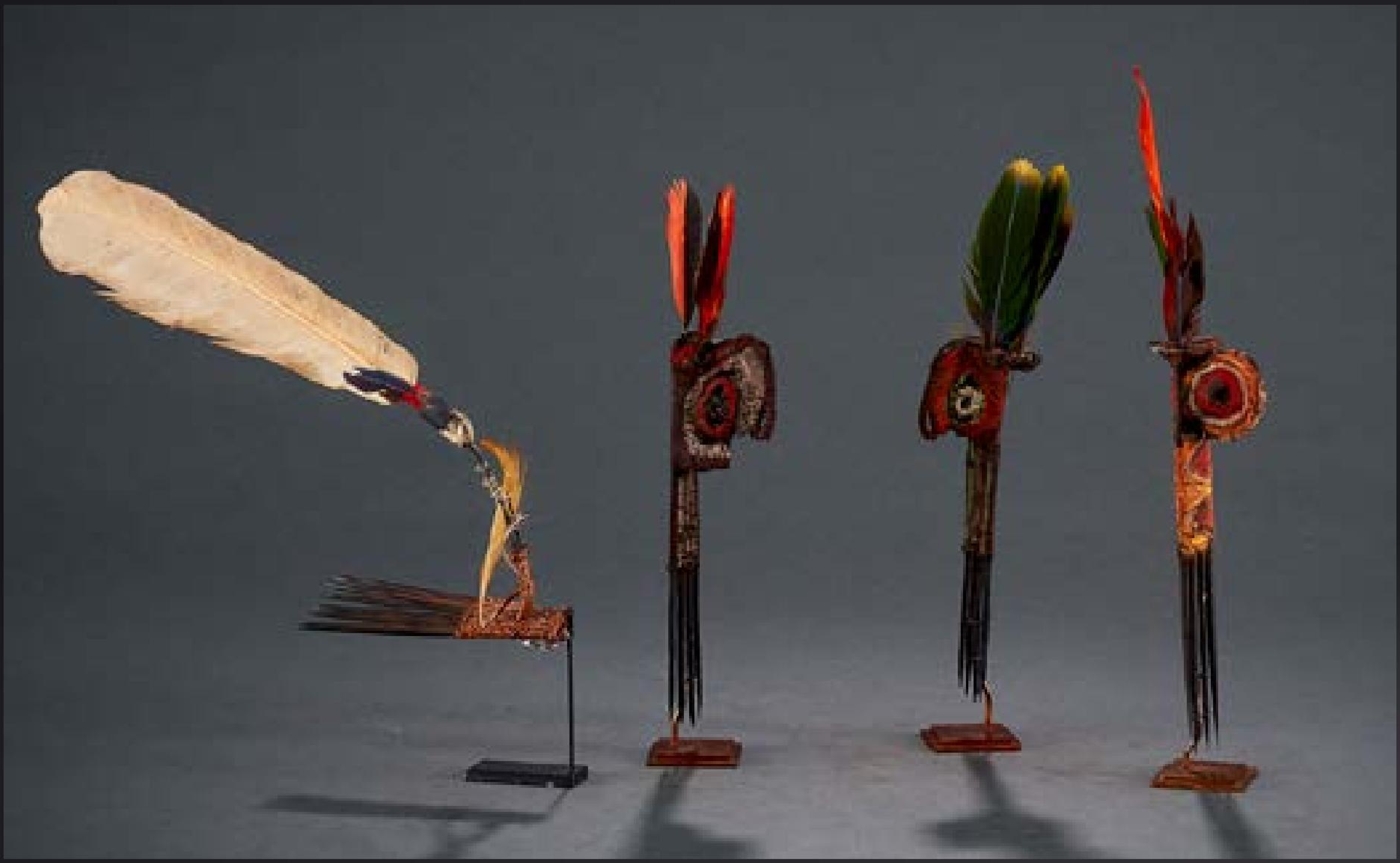
c) Red and white painted face, with green feathers.

d) Orange and yellow face, with zig-zag designs, red feathers.

a) 34 x 6 x 26 cm	a) € 600
b) 30 x 5 cm	b) € 450
c) 29 x 6 cm	c) € 450
d) 37 x 5 cm	d) € 450



Abelam initiate profusely decorated for public ceremony. Colourful bird feathers, all related to totem animals are central to these decorations.
Combs with colourful bird feathers are part of this overall presentation.

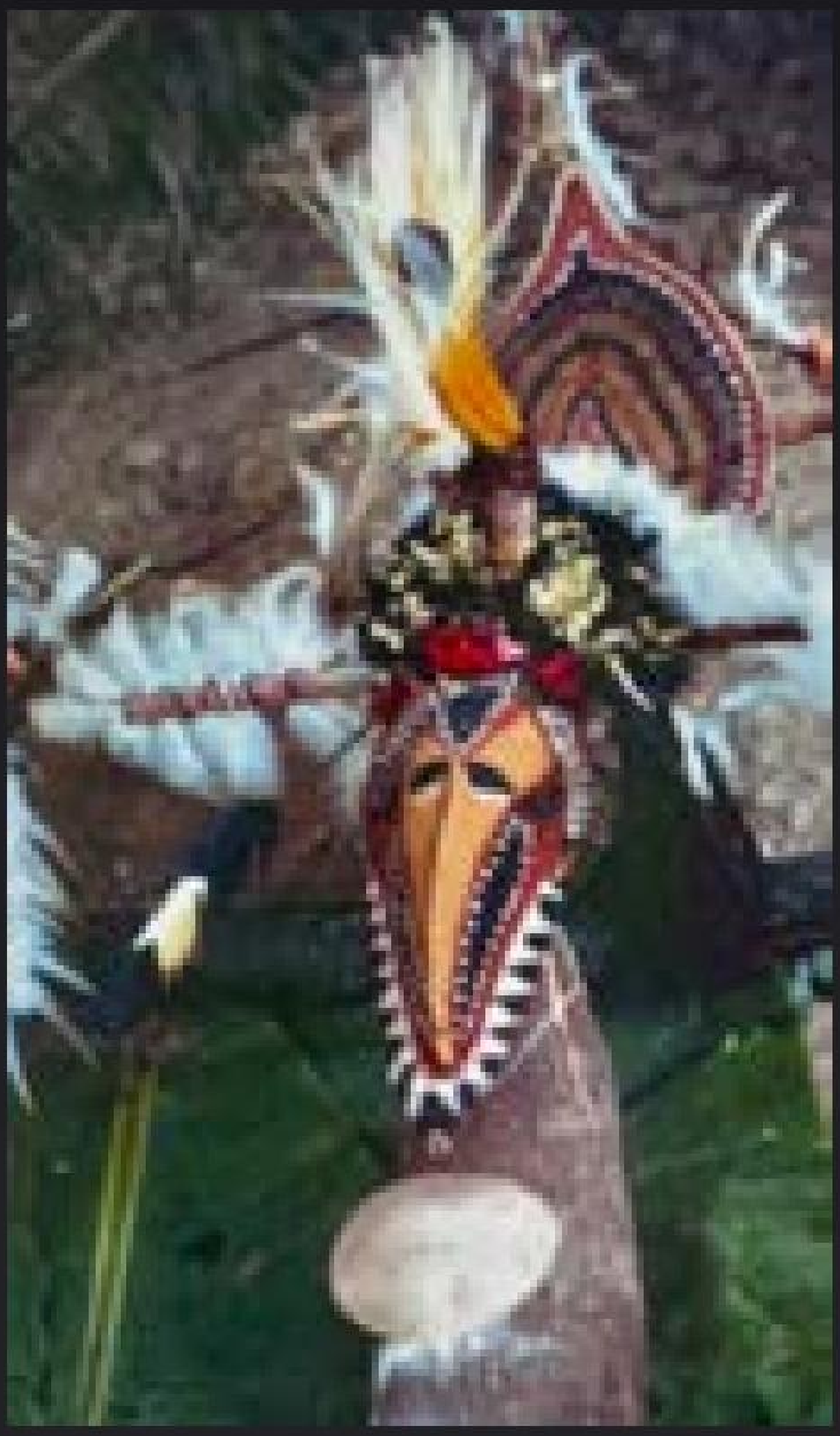


32. Two Wooden Yam Masks, Abelam, Prince Alexander Mountains, PNG.

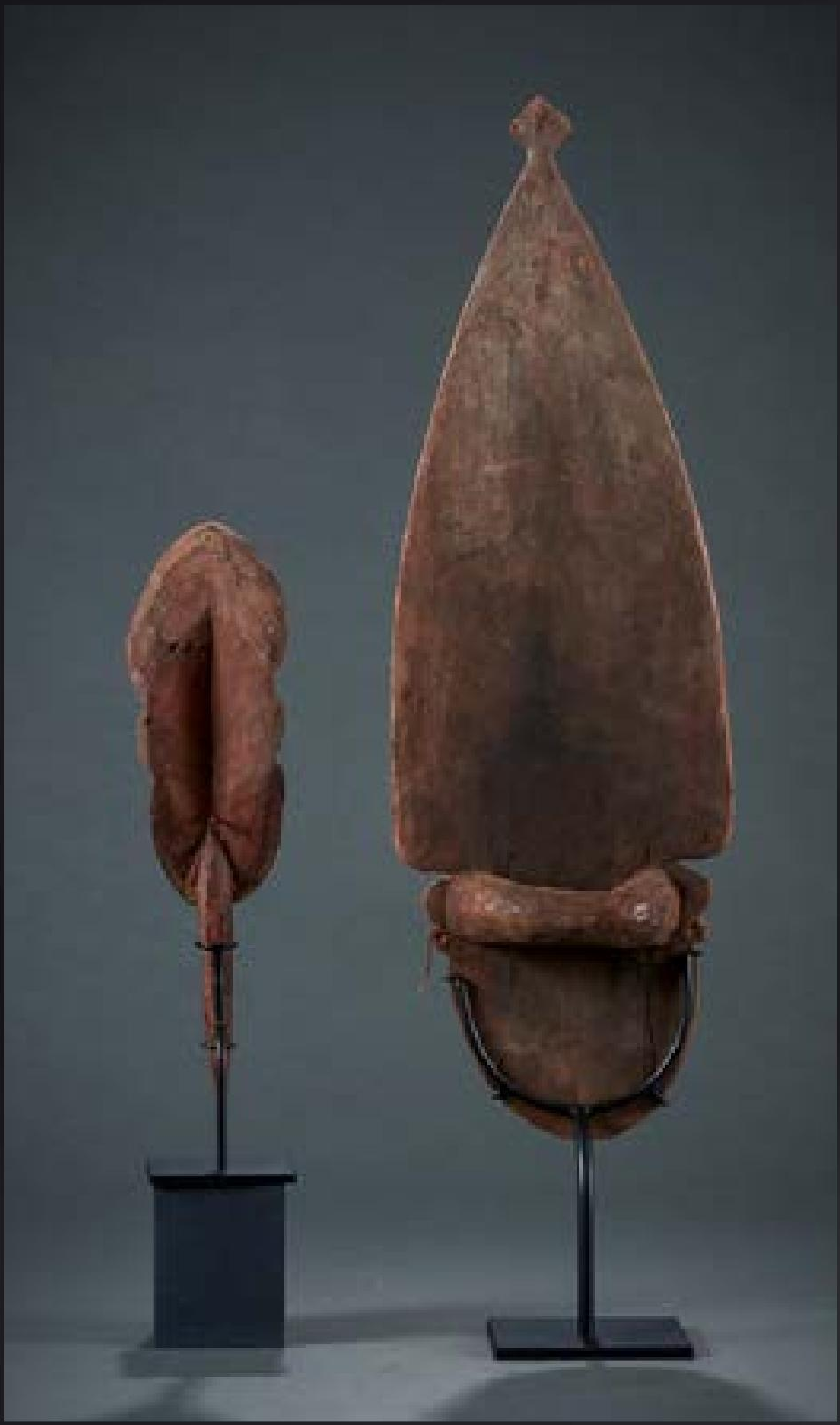
a) Wood Yam Mask, Arapesh people, Prince Alexander Mountains, PNG. Early 20th C. These elegant wooden yam masks, with a long handle-like projection, are found just east of the Abelam, among a group called Bukie, who were studied and referred to by Margaret Mead as the "Arapesh". These wood masks are relatively rare, among these related cultures whose yam masks are generally of woven cane. Among the most beautiful of this yam-growing region, ex-old New Zealand collection.

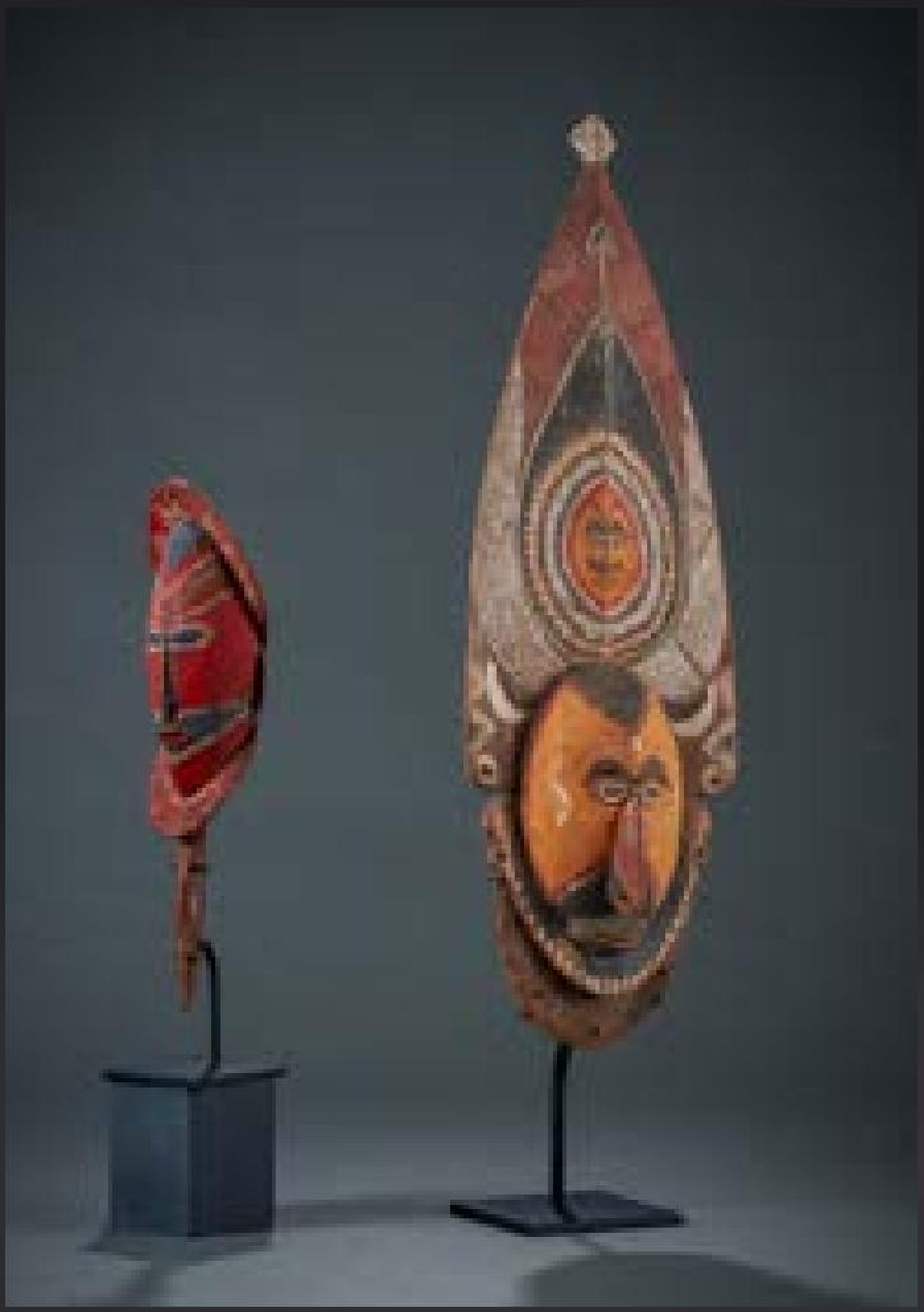
b) A large wooden Abelam yam mask from an early Sydney collection. The mask is finely carved and especially painted. Such wooden masks are found only among the eastern Abelam, close to the Arapesh, around such villages as Wingei and Kombikum. The back has a volumous wooden loop, typical of these masks, to secure the mask to the yam for ceremonial presentation. Mid-20th Century. ex-old Sydney collection, in storage for 40 years.

a) 38 x 10 x 6 cm	a) € 2200
b) 64 x 22 x 12 cm	b) € 2400



Abalem yam lining ceremony, showing the rarer wooden yam mask attached to the large yam.





33. Three Ancestral Boards, Goabari Island, Western Papuan Gulf, PNG.

The figures with large heads and piercing eyes are said to represent the spirit who directed the Kerewa (Goabari) people from the west to their new homeland. He is said to be a powerful spirit who dwells in the clouds. Invariably the main background colour is white, and the stange "egg-like" forms at the feet are said to be his cloud home. Generally these ancestral boards are carved from the side of an old (war) canoe.

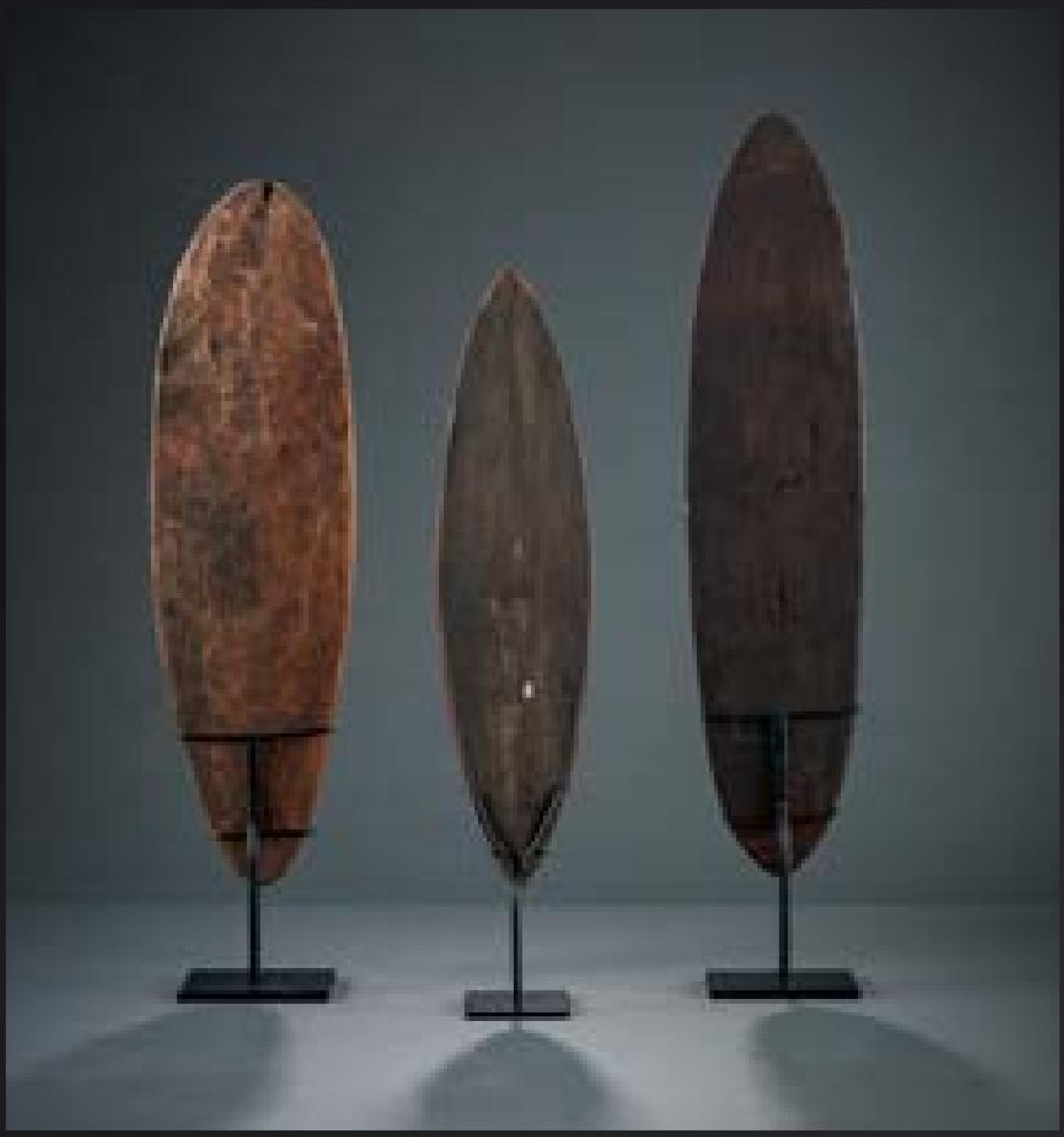
a) A stick-like figure, a large round head, and floating black eyes within an orange face.

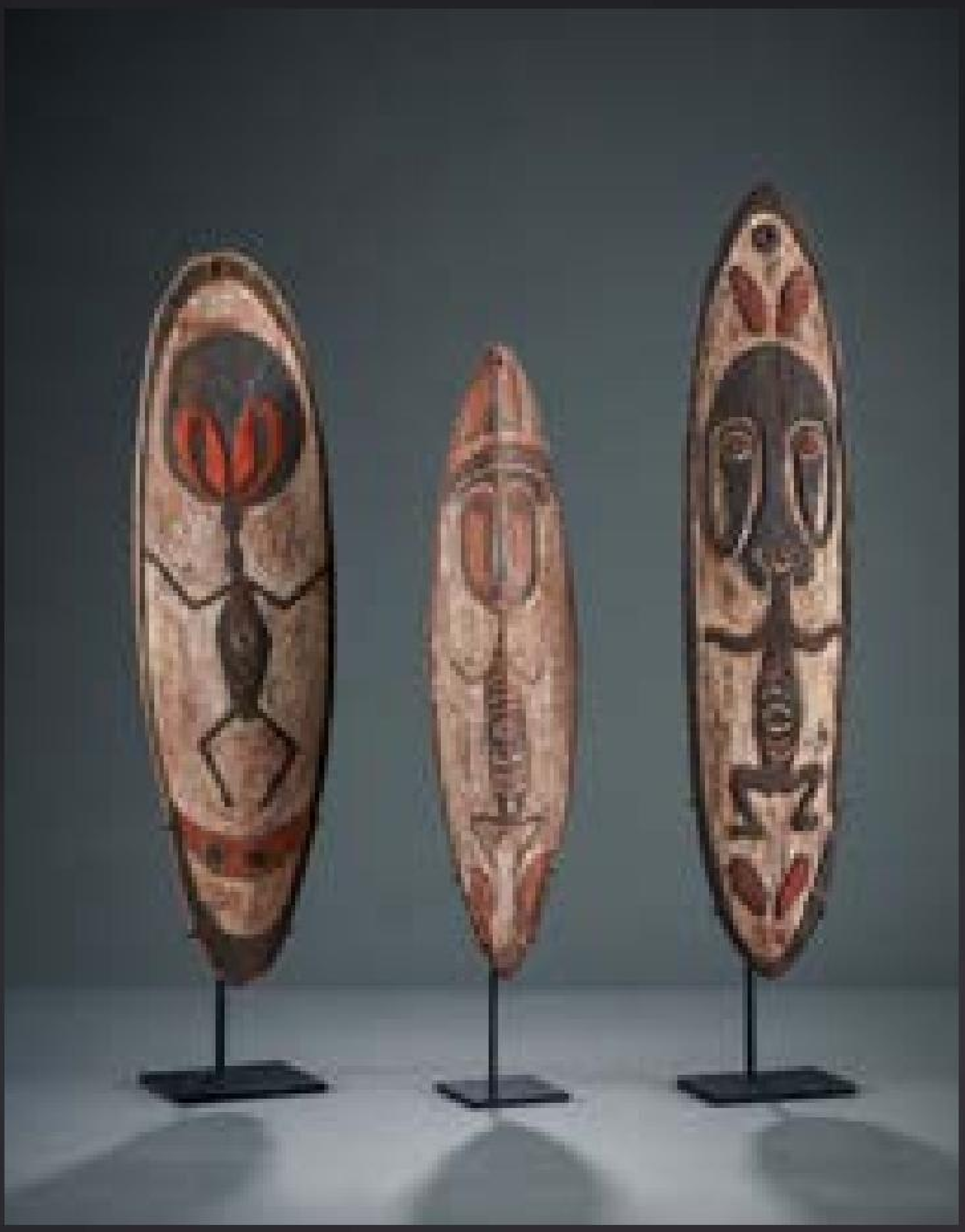
b) This titihebia, with the hole at the top, could actually be a bullroarer, a large one. It seems to carved from an old paddle blade - unusually hard wood. Unknown collection number on back, L947, pencil on white.

c) Of the three titihebia this one is the most typical, especially the way the eyes are formed within the main face.

a) 71 x 20.5 cm	a) € 1800
b) 61 x 15.5 cm	b) € 2400
c) 77 x 18 cm	c) € 2000

The interior of a Men's Spirit House, Papuan Gulf.
Photo: Frank Hurley 1930's





34. Three Combs, Abelam, Papua New Guinea.

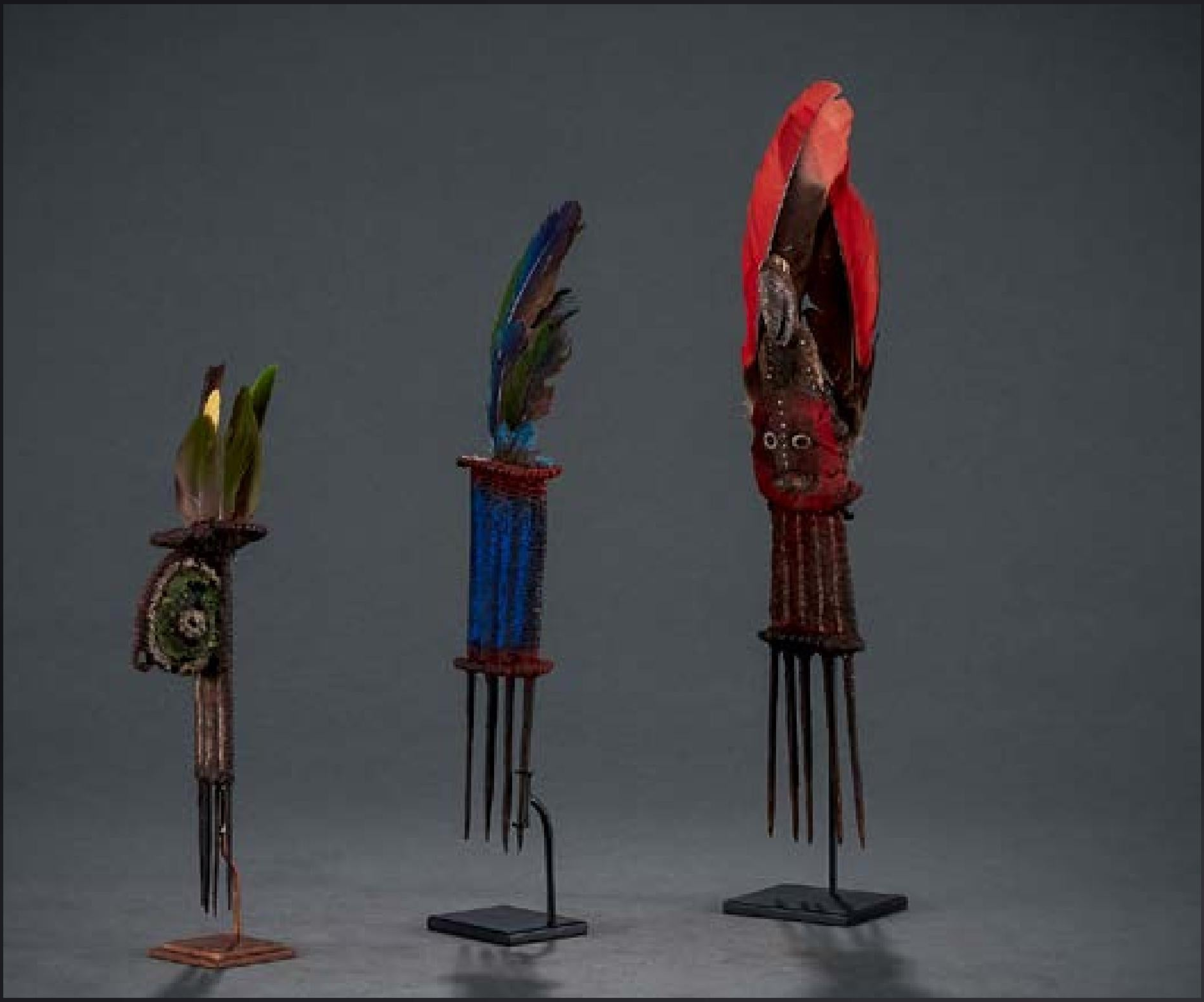
All three combs are from Wosera, the southern Abelam people who live on the Sepik plains. They are made of blackpalm teeth, woven together, generally with a mask-like face, ceremonially decorated with colourful feathers.

a) White painted face and green feathers.

b) Simple weaving, painted blue and orange, with blue feathers.

c) Large comb with dramatic face, crowned by vulturine parrot feathers.

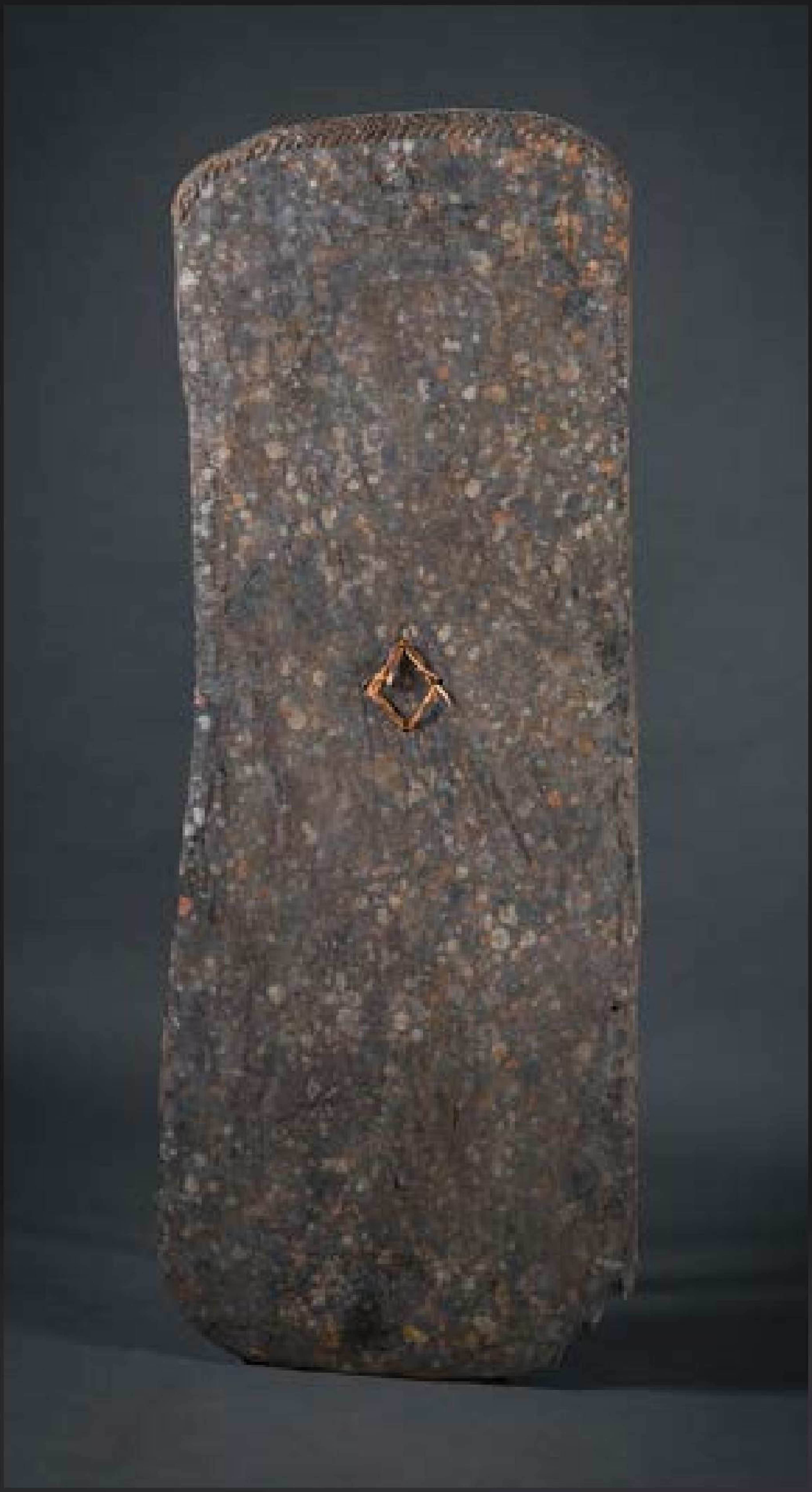
a) 25 x 6 cm	a) 450
b) 30 x 6 cm	b) 400
c) 38 x 7 cm	c) 600

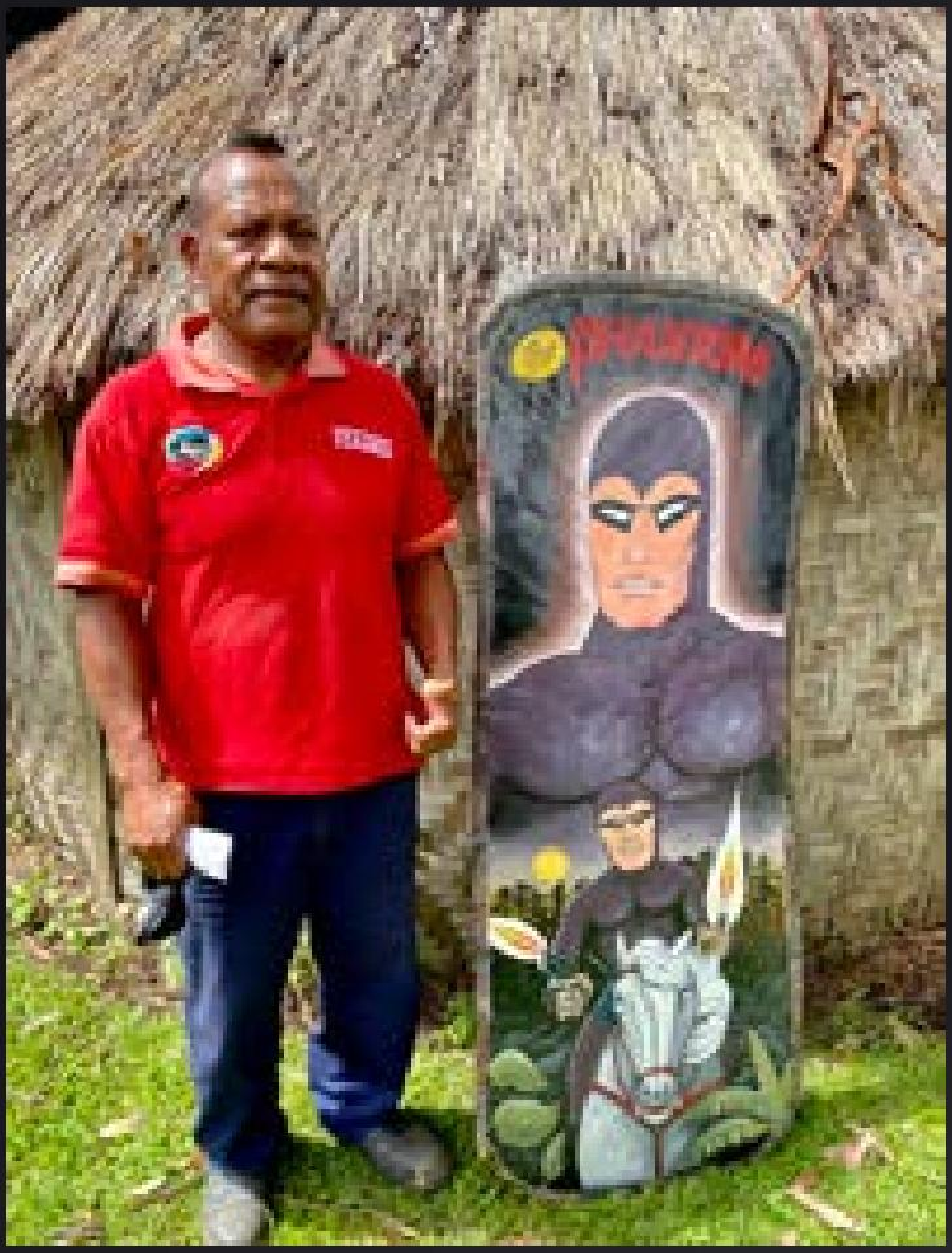


35. Phantom Shield, Wahgi Valley, Papua New Guinea Highlands. Artist: John Wahgi

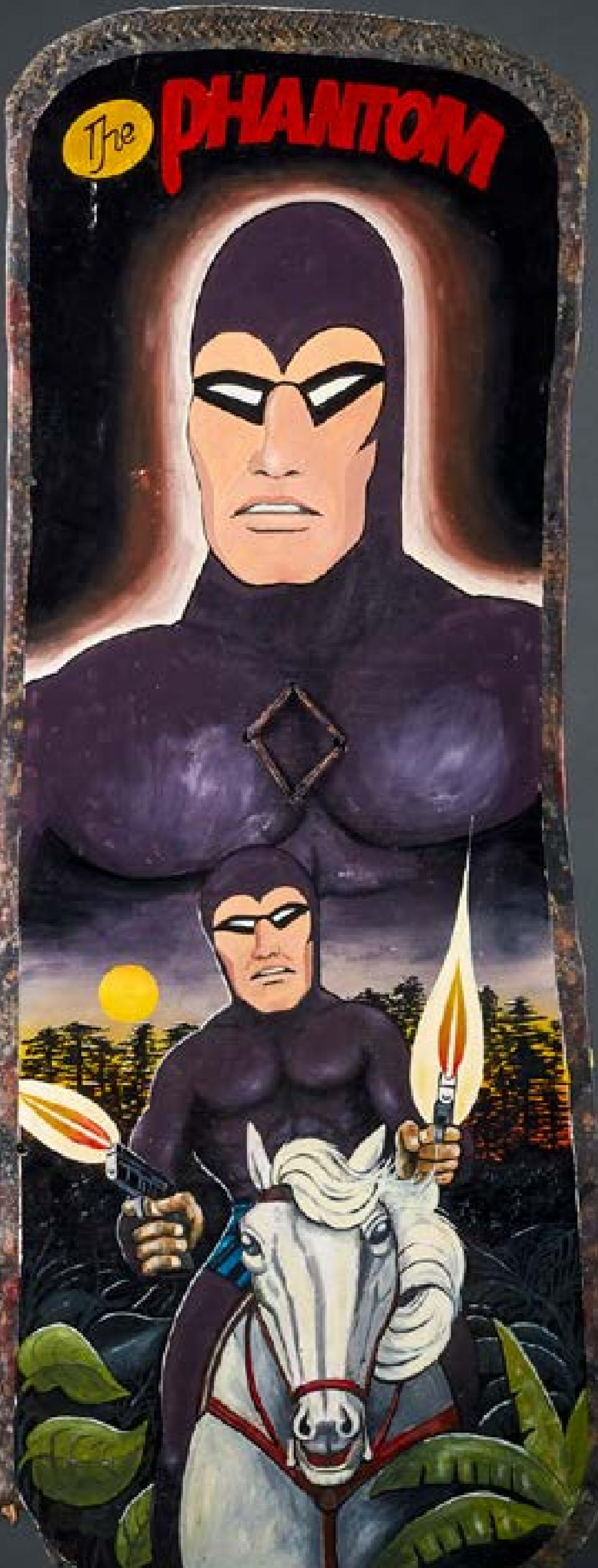
This elaborate Phantom shield shows the strong upper torso of the Phantom, and also the Phantom in action, riding his horse and shooting. “The Phantom” is written in red and yellow at the top.
John Wahgi, the artist, was devoted to the Phantom comic, and uses images directly on to his shields.
He painted this shield in 2015 or 2016 on a much older shield. Of all the known Phantom shield artists, John Wahgi is the only one still alive to this day.

153 x 53 cm € 6000





Artist: John Wahgi with his Phantom shield
Mount Hagen, 2017.

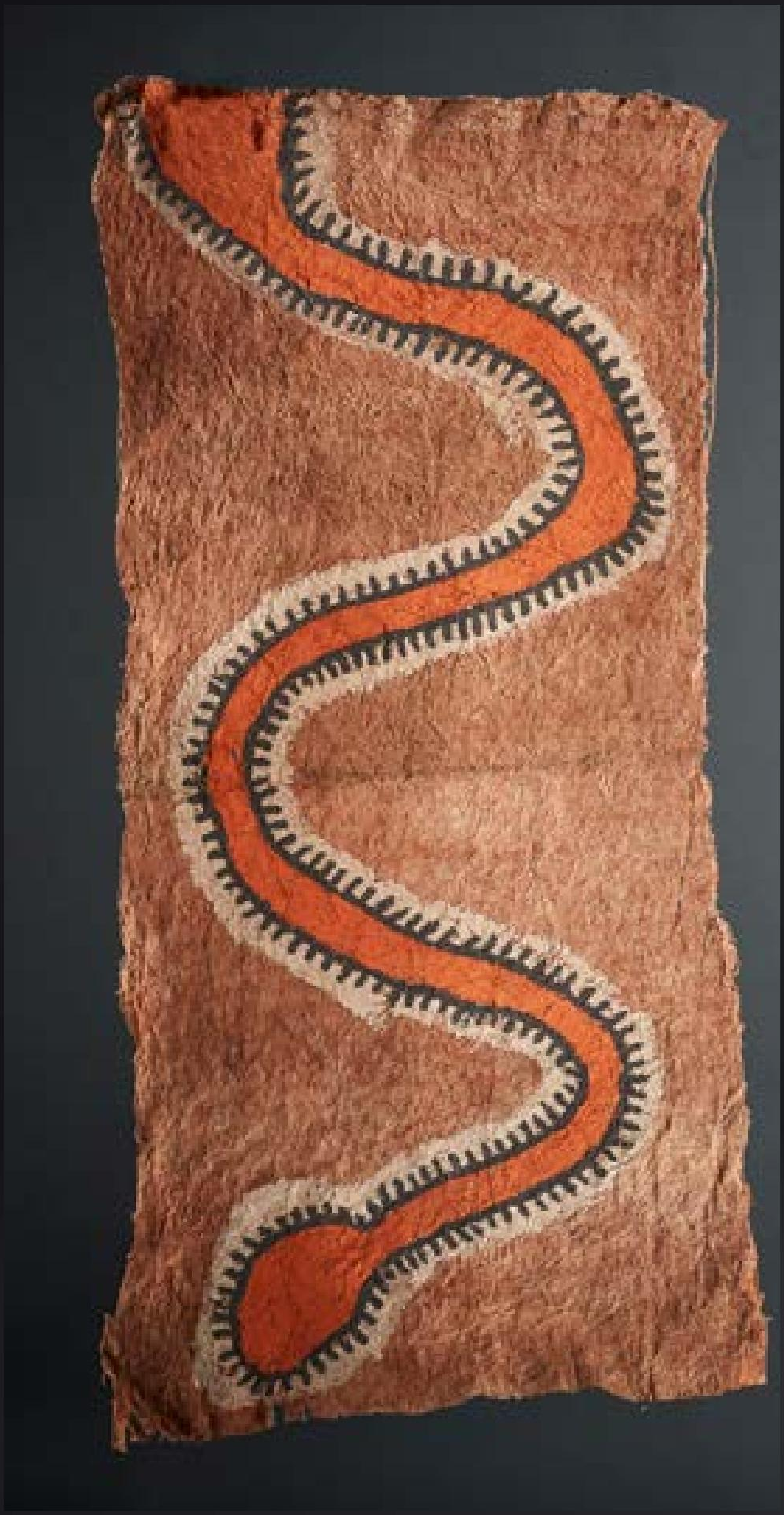

The PHANTOM

36. Painted Tapa Capes, Obura, Eastern Highlands, PNG.

Large gatherings called krina were traditionally held among allied tribal groups throughout the eastern Higlands region. Bark headdresses and capes were often worn or sometimes gourd masks in themed pantomines.
These two capes were collected in the remote Obura region of the Eastern Highlands by Kamda Kubo, a chief of the Kamano people. He described the design as “creation serpents” reflecting sunlight.

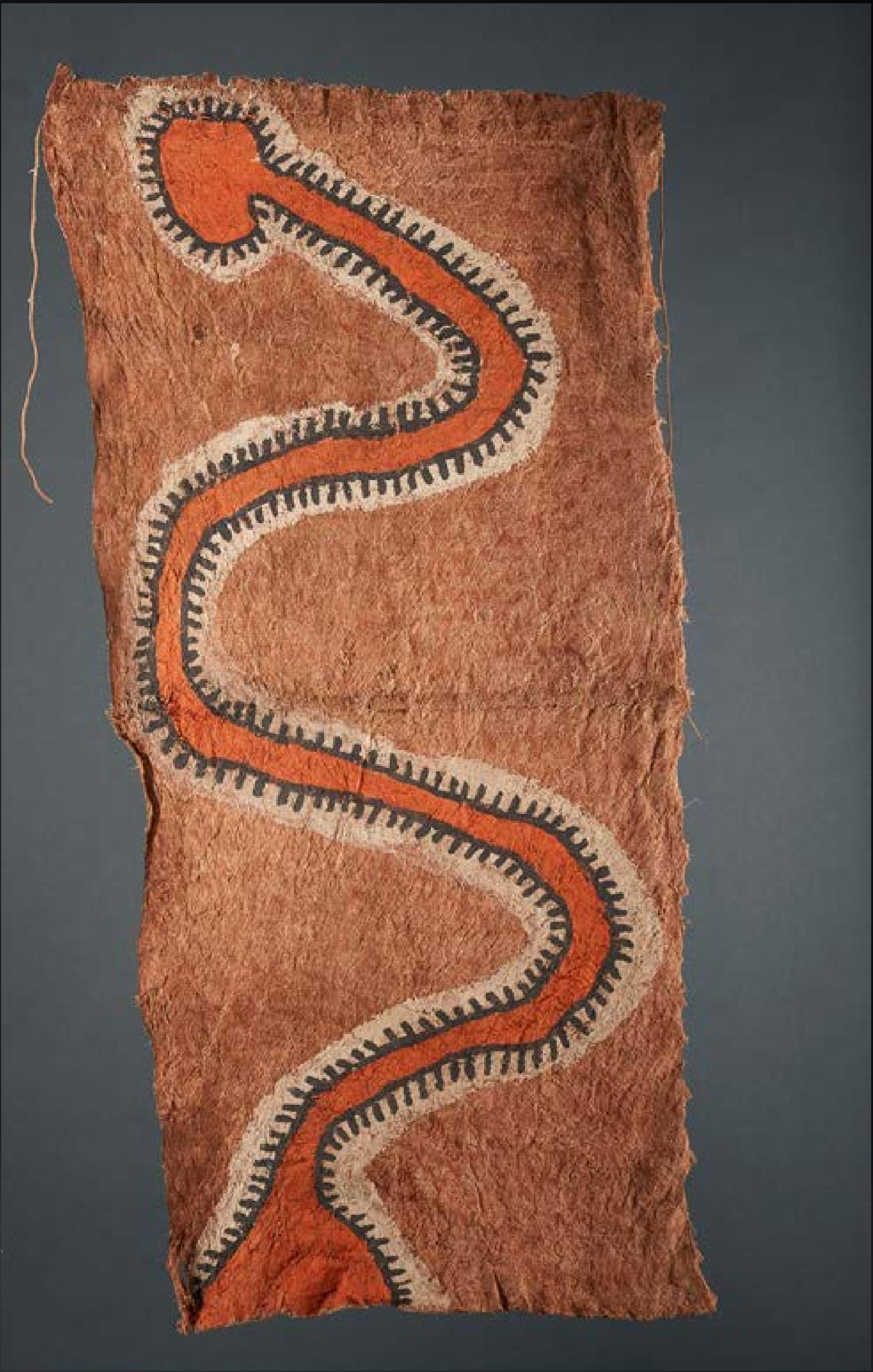
a) 126 x 59 cm
b) 127 x 60 cm

a) €2400
b) €2400



Painted tapa, worn as both capes and loin cloths is used throughout the central and eastern Highlands.
photo: Chris Boylan 1996

Wooden Shield, Okapa, Eastern Highlands with painted design. These designs depicting a creation snake, as described by Kamda Kubo on the bark capes can also be found painted on shields from the same region of the Eastern Highlands. These creation motifs are protective to the wearer from any evil influences.



37. Four Prehistoric Stone Utensils, Papua New Guinea.

Stone objects were used as the primary cutting and chiseling tool in the New Guinea Highlands, until the mid-20th century, when the outside world entered these previously believed uninhabited upland valleys and found a sophisticated, but stone-age culture.

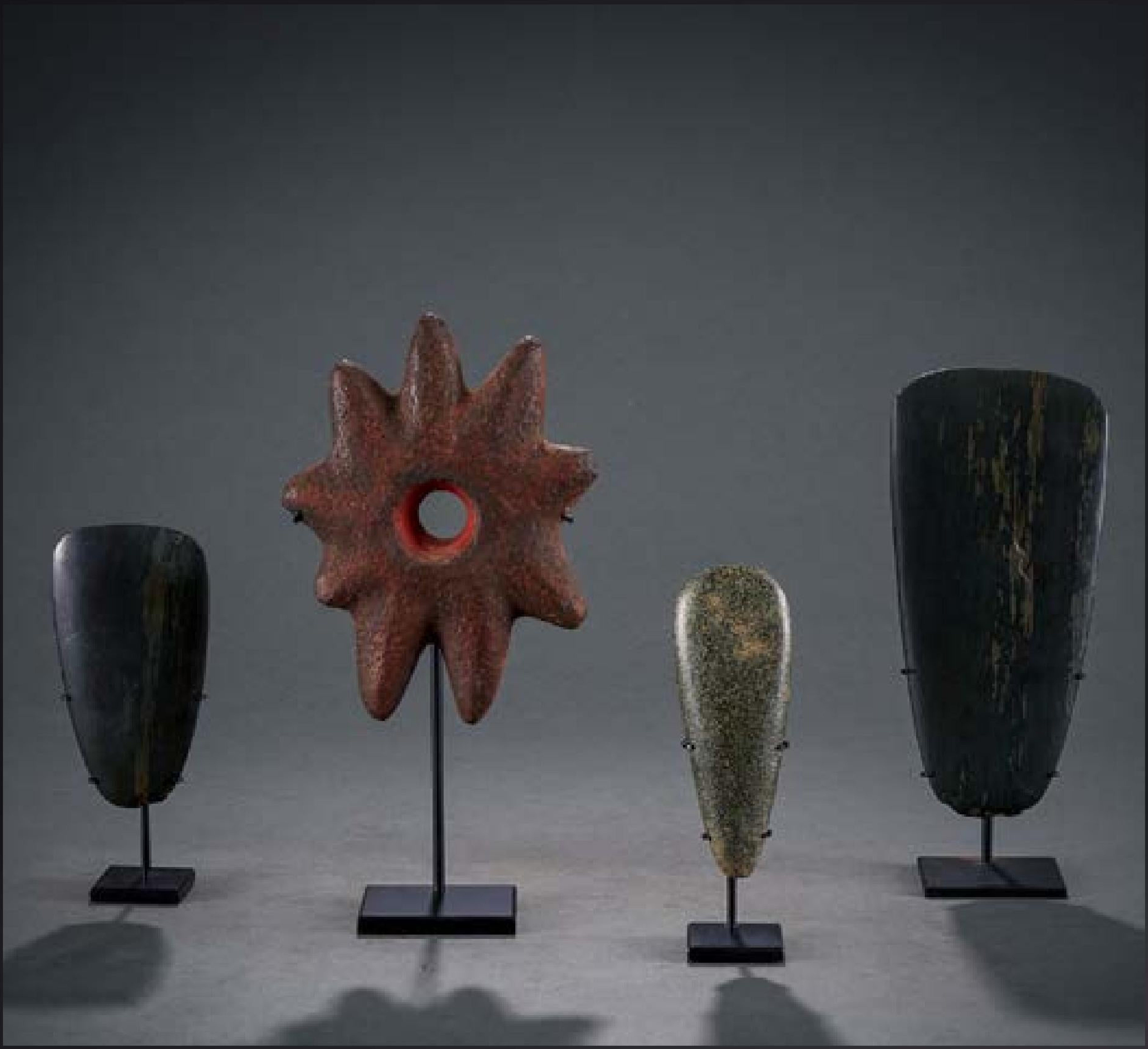
a) Smaller adze blade, greenstone, Massim - used as both a tool and wealth item. Ex-Jutta Malnic collection.

b) Large Star club head, Wahgi Valley, Western Highlands. While originally made as a club head, this star shaped stone became incorporated into male cults, and an object of ritual and magic. Ex-Kean Ooi , Sydney.

c) Smaller mottled greenstone axe blade, Mendi Valley, Southern Highlands, PNG.

d) Large adze blade, greenstone, Massim (Trobriand Islands) Used as both tool and wealth object.
Ex-Jutta Malnic collection, Sydney.

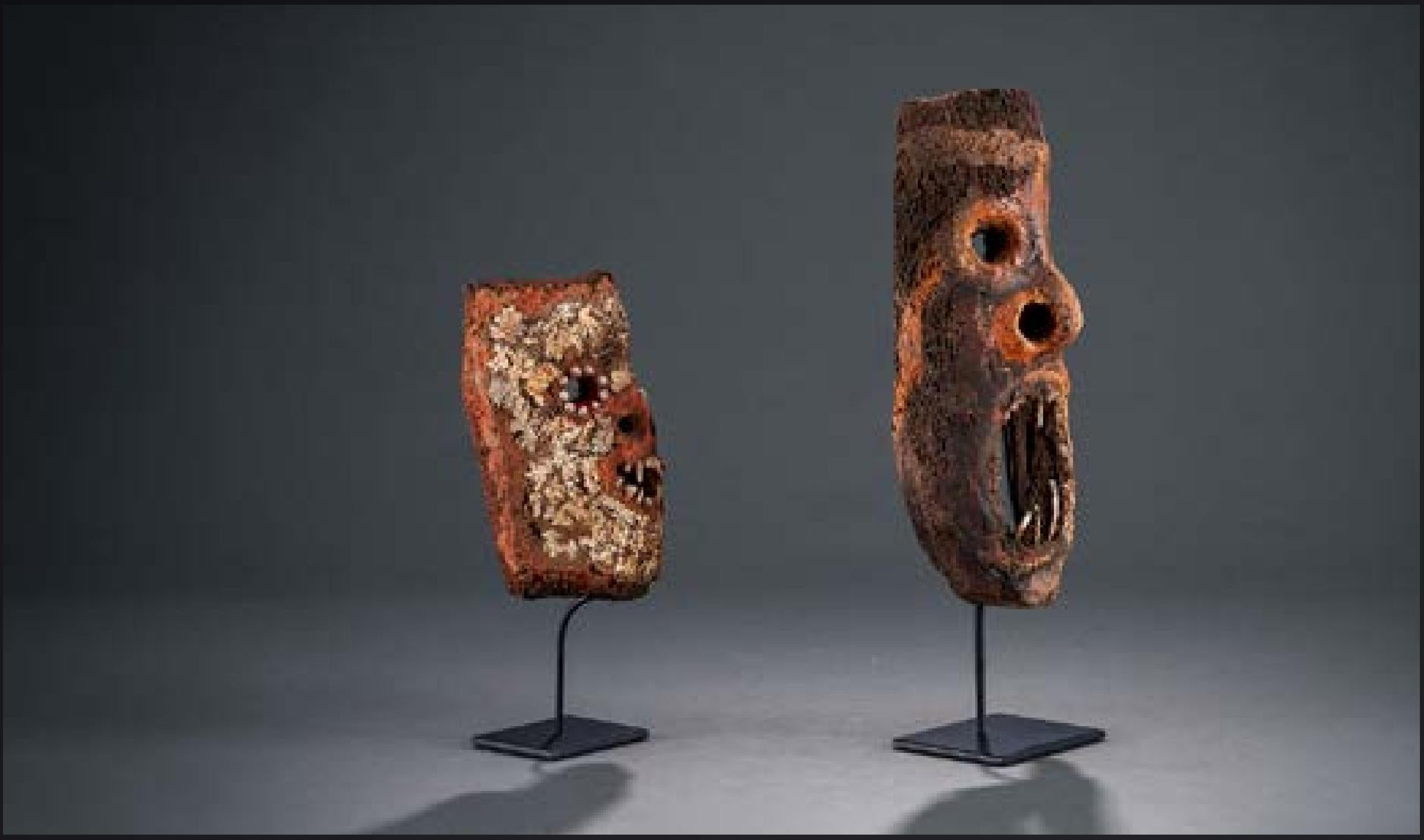
a) 16 x 8.5 x 1 cm	a) € 350
b) 23 x 17 x 4 cm	b) € 1500
c) 17 x 6 x 2.5 cm	c) € 300
d) 26 x 12 x 1 cm	d) € 450

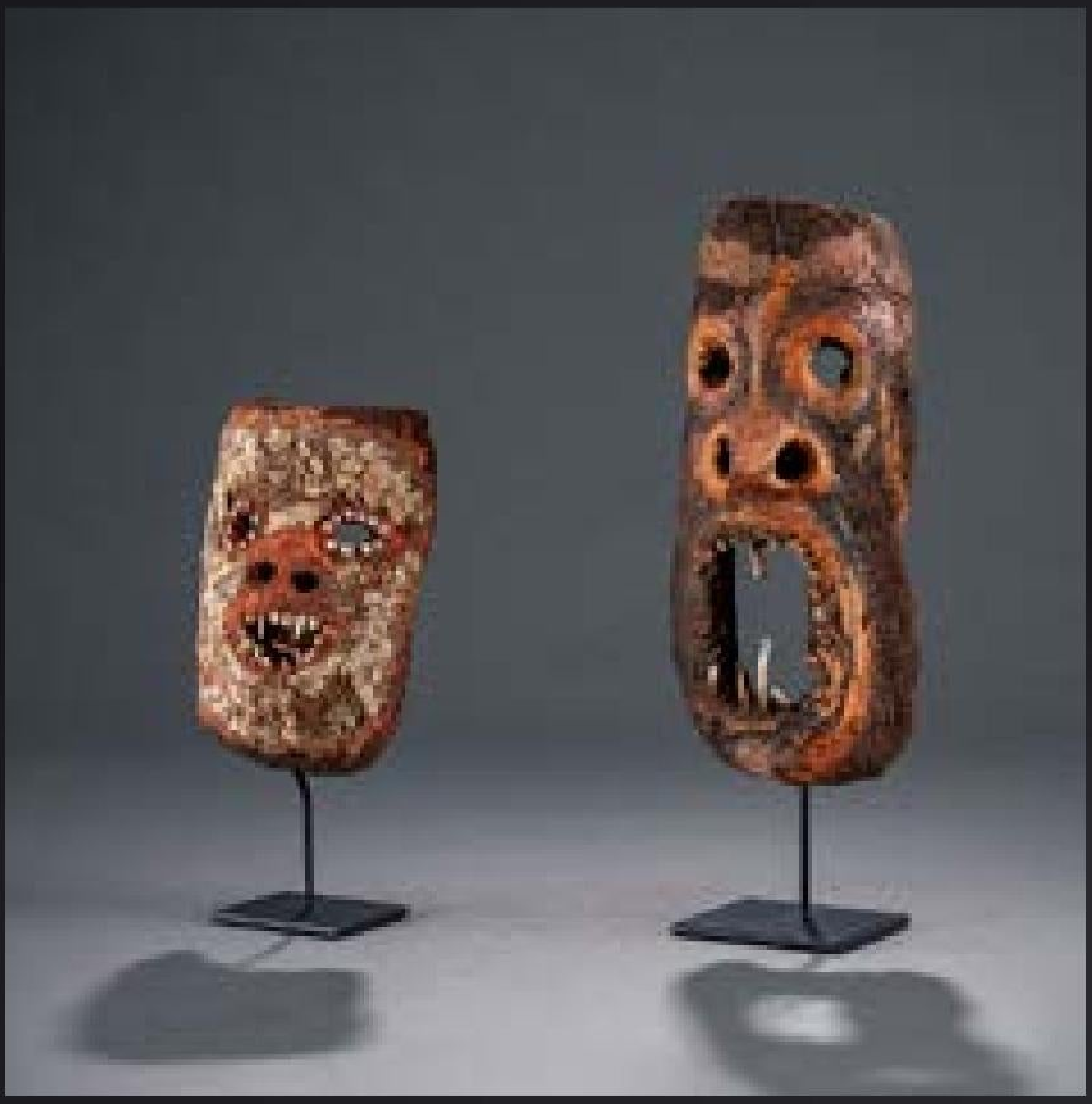


38. Two Fernwood Masks, Henganofi, Eastern Highlands, PNG.

Masks made of gourd were traditionally found throughout the Highlands region, and used in ritual dance where they represented various spirits. Masks made of fernwood seem only to be found in the Eastern Highlands; they are not worn on the face, but used adjacent to the men's house for protection from the enemy's evil spells. At times of important ceremonies, especially the initiation of young men, when the young man is most vulnerable, they were place further out, forming a protective barrier against such evil spells, and facing the enemy territory.
Collected by Kamda Kubo c. 1980s.

a) 23 x 15 x 9 cm	a) € 1200
b) 36 x 16 x 11 cm	b) € 2800





39. Five Old Yam Masks, Abelam, Papua New Guinea.

Yam masks are woven artforms found throughout the extensive Abelam region, where the growing of large yams is equated with spiritual power. The best are fine and tightly woven, and embellished in bright earth ochres.

a) Large tightly woven mask with projecting face; orange, black and white ochre colours.

b) A finely woven mask, bulbous face, orange and green colours.

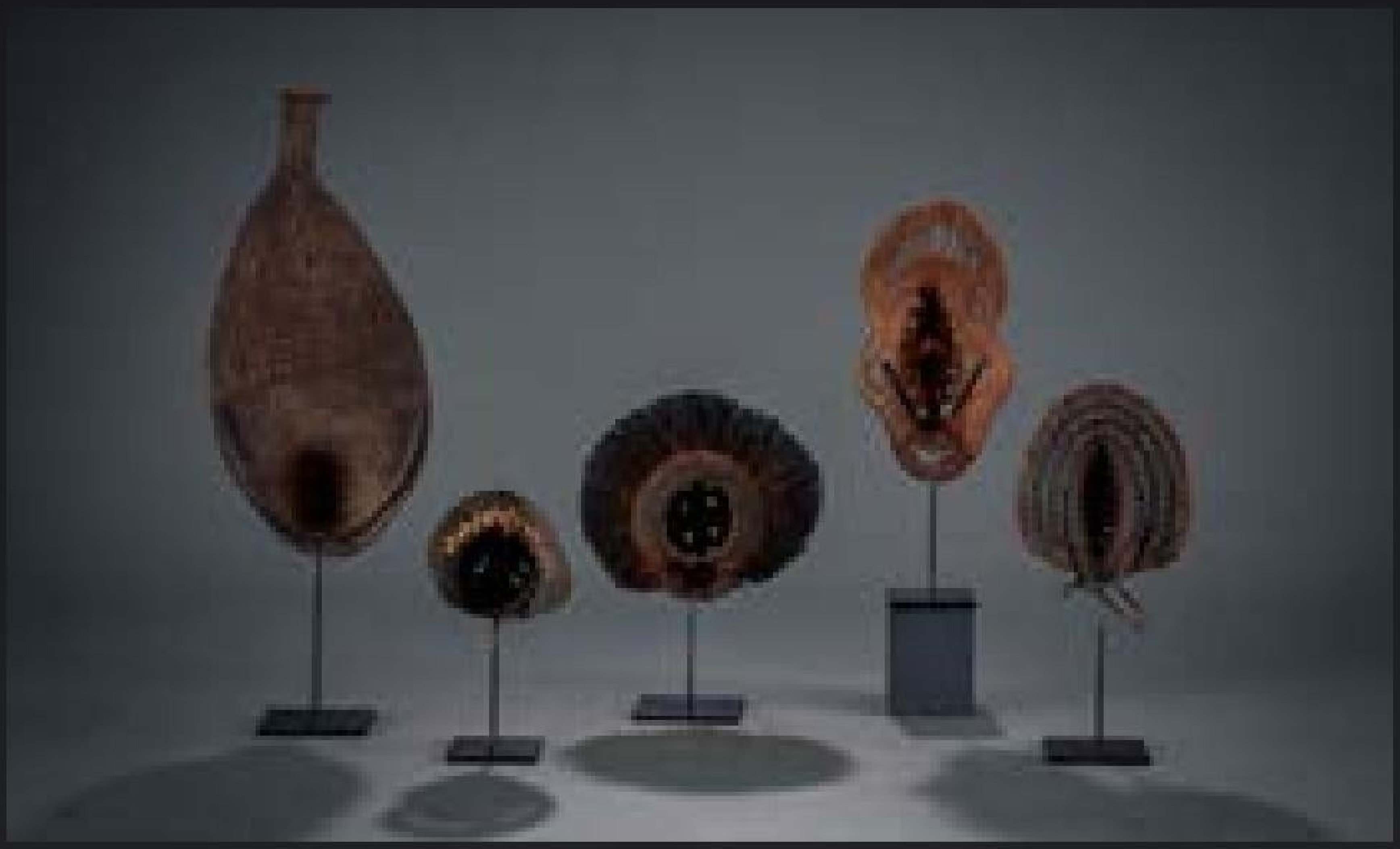
c) Old, tighly woven yam mask, blue and pink.

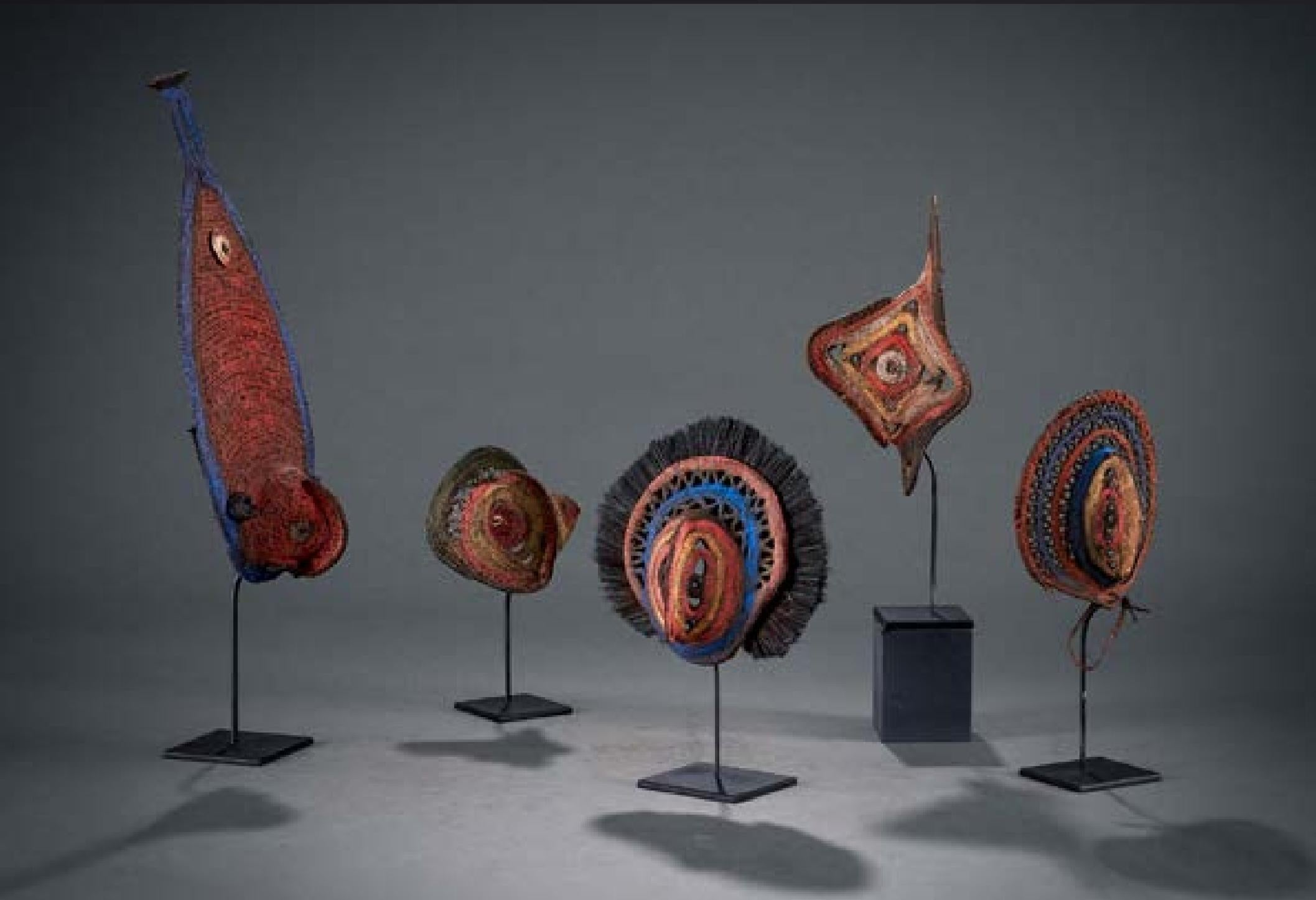
d) Minature yam mask, red and yellow.

e) Minature yam mask, yellow and red.

a) 44 x 20 x 9 cm
b) 15 x 12 x 13 cm
c) 21 x 23 x 7 cm
d) 17 x 15 x 15 cm
e) 18 x 16 x 7 cm

a) € 1000
b) € 800
c) € 1000
d) € 700
e) € 1000



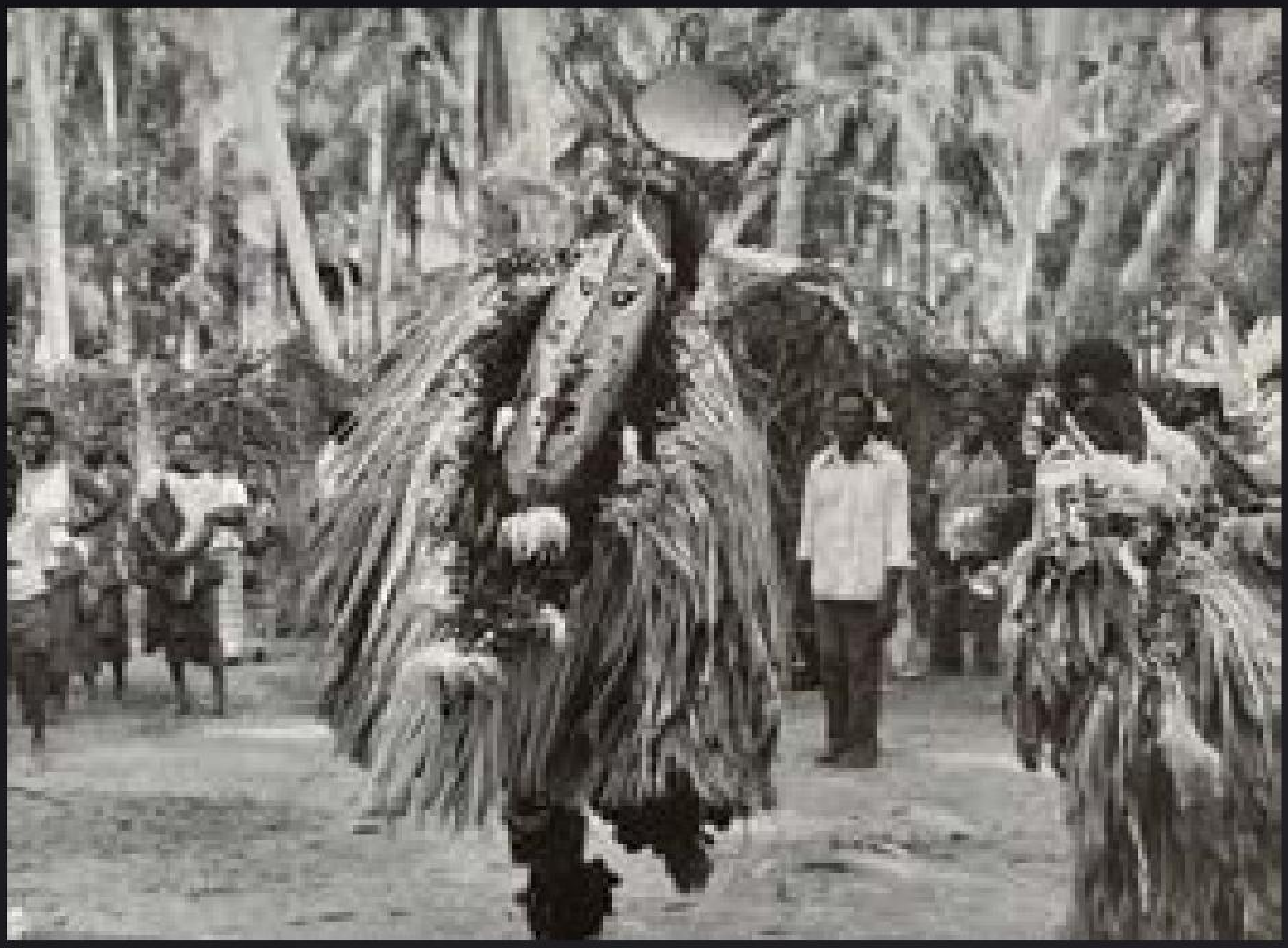


40. Dance Headdress, Iatmul, Middle Sepik River, PNG.
Wood, cane, pigment.

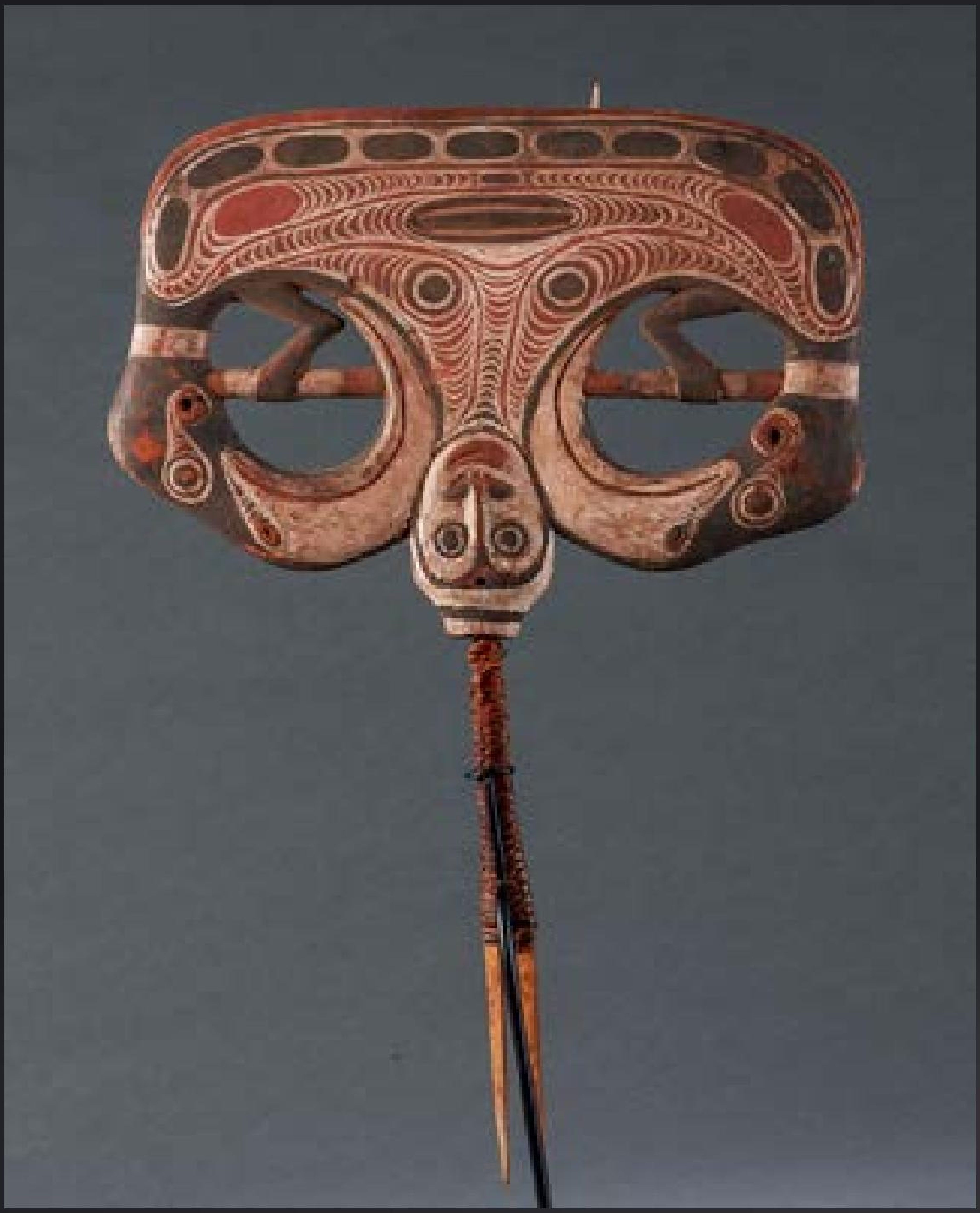
This dance headdress forms one of the crowning ornaments used in conjunction with the avan, a conical woven costume that completely covers the male dancer's body. In the mai ceremony a large shell-encrusted mask is fixed at the front of the avan. This headdress is at the apex, profusely embellished with feathers. As the dancer moves, the cane connection allows the headdress to bounce backwards and forwards in energetic motion, highlighting the dancer's movements and the beating drums.
The headdress is carved from a soft wood; considering its age it is in almost perfect condition, with the paintwork very well preserved. It is dominated by a single ancestor face on front and back, with two large water birds, totemic birds of the clan. The headdress was collected in Tambanum village in 1971-1972. From SF 2023

64 x 44 x 3 cm

€ 3000



Mai ceremony in a Iatmul village. Such energetic costumed dancers often have these lightwood headdress that, in ceremony, is also profusely decorated with feathers and flowers. Photo: Brigitta Hauser-Schaublin, "Art of the Sepik River", Basel, 1985.



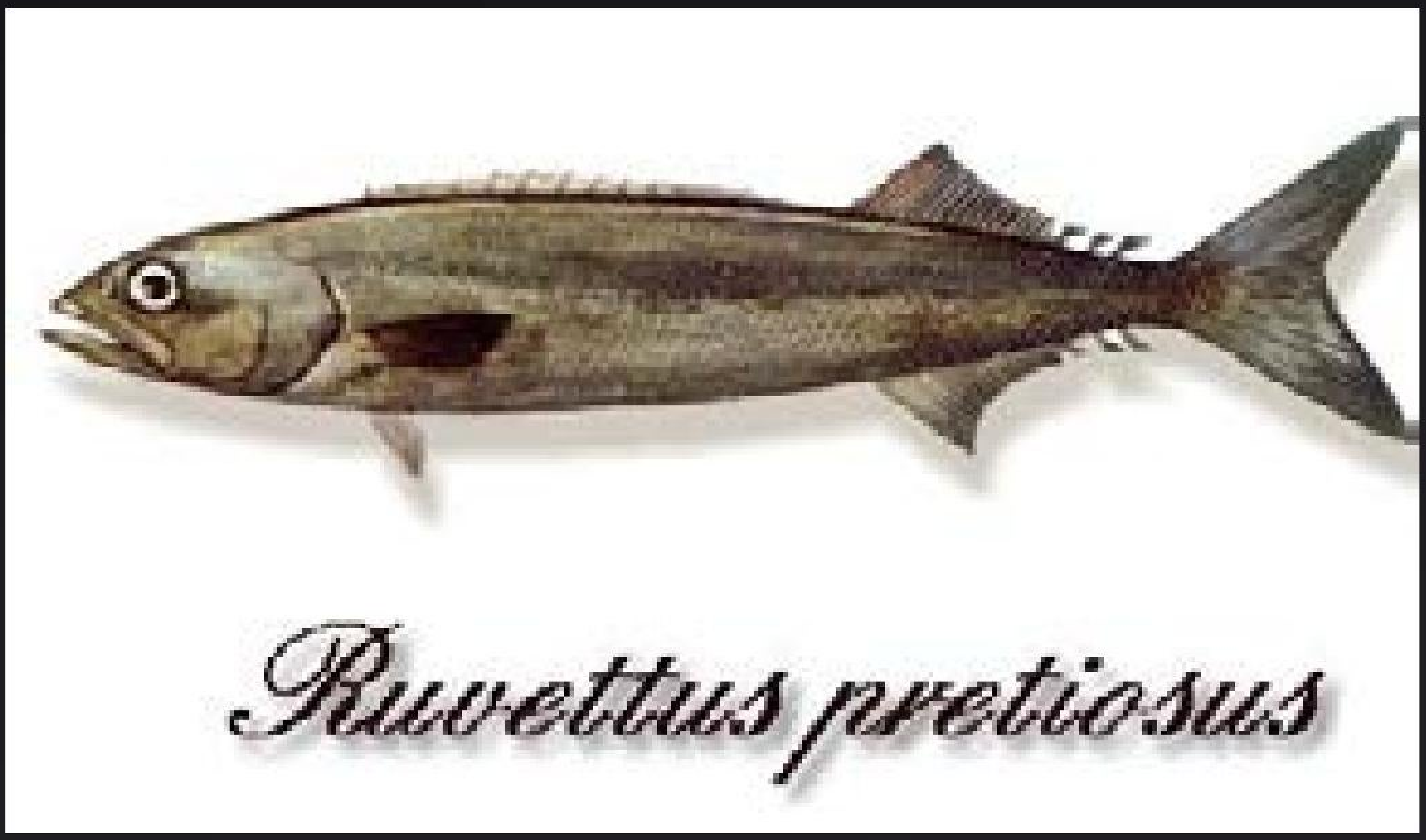
41. Two Micronesian Shark Hooks, Mortlock Islands.

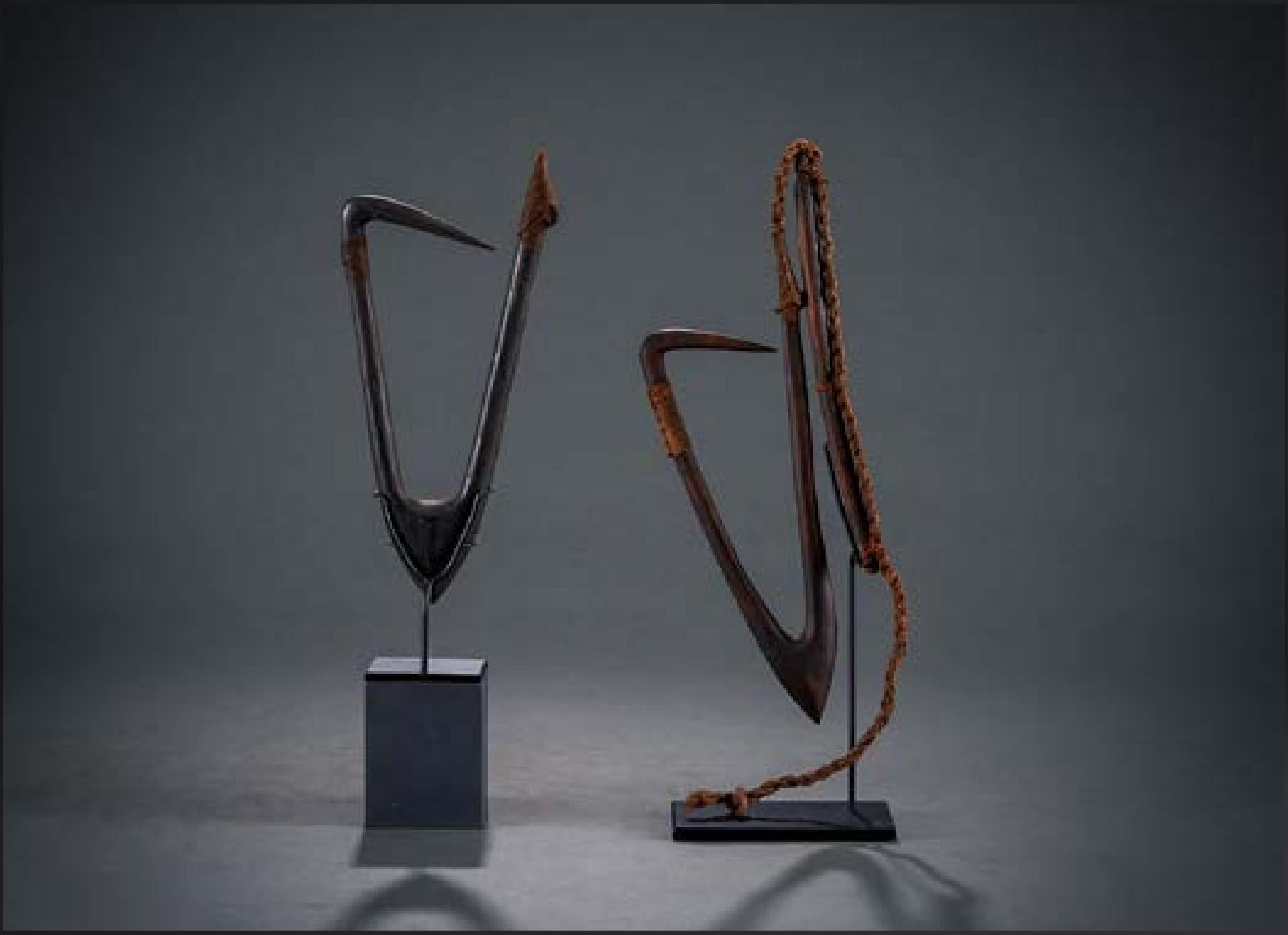
These shark hooks are in fact used to catch a particular fish, the oilfish (Ruvettus pretiosus) in the deep waters beyond the outer reefs. They are made of hardwood, employing the strength of tree branch selection, to form this bent hooked form. Coconut fibre string connects the main hook to a secondary stick, when complete.

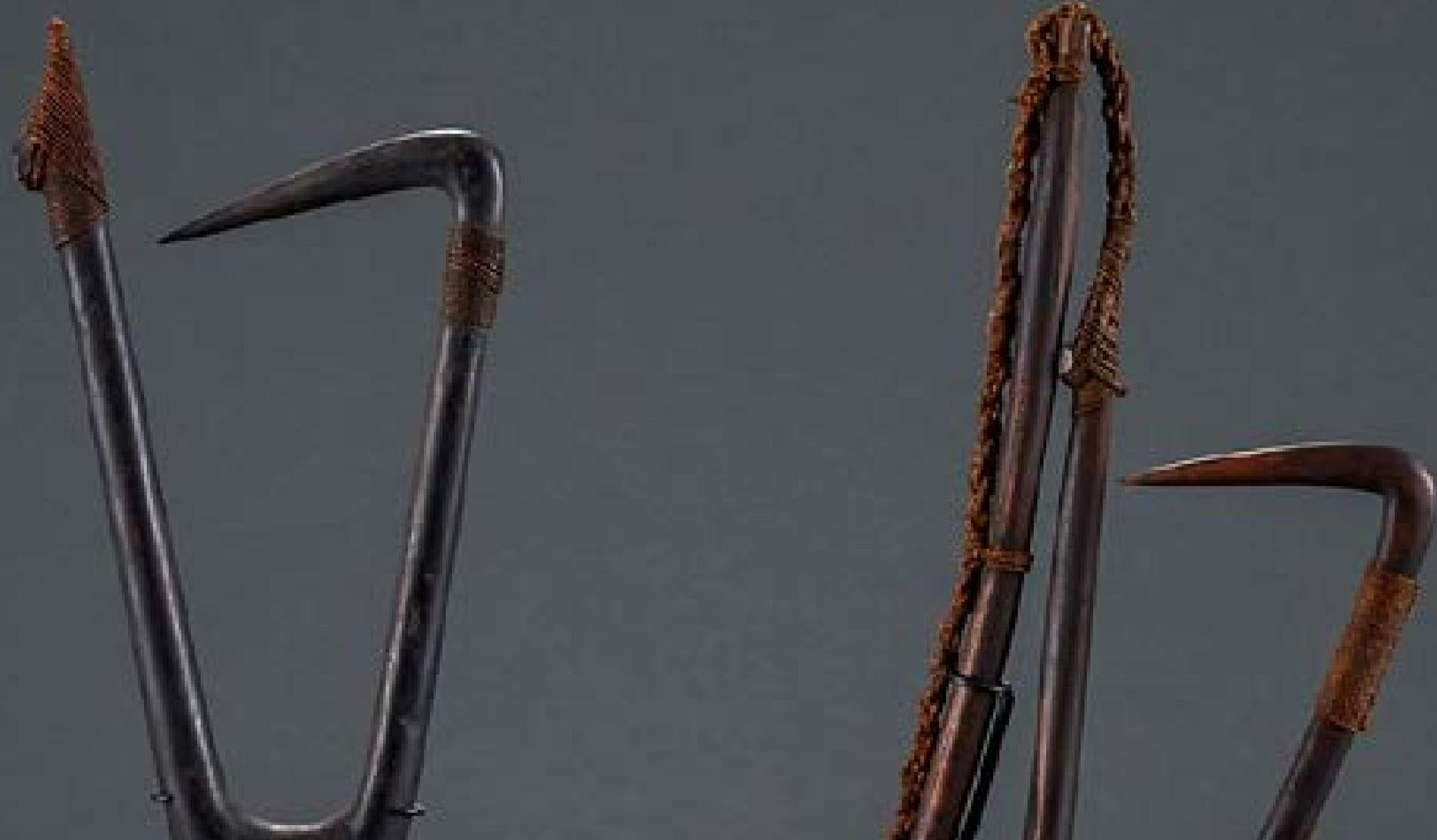
a) Micronesian Shark Hook, 19th C. Very fine coconut fibre string at the top and securing the inner hook. Old patina.

b) Micronesian Shark Hook, complete with coconutt fibre string and rope, and the secondary wooden section. Mid-20th century.

a) 32 x 15 cm	a) € 1000
b) 41 x 11 cm	b) € 700







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a) Fine adze blade, striped greenstone, Massim - used as both a tool and wealth item. Ex-Jutta Malnic collection.

b) Large Double-Star club head, Wahgi Valley, Western Highlands. While originally made as a club head, this star shaped stone became incorporated into male cults, and an object of ritual and magic. Ex-Kean Ooi , Sydney.

c) Ritual stone, in form of club-head, Wahgi Valley, PNG Highlands. Ex-Kean Ooi collection, Sydney.

d) Large adze blade, Wahgi Valley, PNG Highlands. Such large blades may be tools, but often secured into strong handles, creating wealth items, and used as part of a bride price.

a) 21 x 10.5 x 1 cm	a) € 350
b) 13 x 12 x 6.5 cm	b) € 1200
c) 14cm diam x 4 cm	c) € 800
d) 17 x 8 x 3.5 cm	d) € 400